

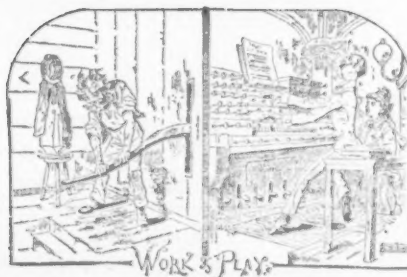
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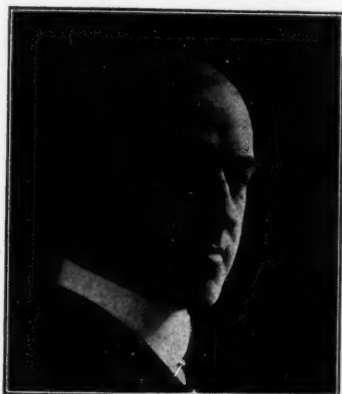
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(Signed) Josef Hofmann,
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J. S. BACH: A BIOGRAPHY

By CHARLES SANFORD TERRY

"A RECORD of Bach's career, not a critical appreciation of his music. His personality has been so buried under the towering pyramid of his manuscript that, for most of us, he is but faintly visible on a background of the Bachgesellschaft folios . . . Since Spitta published his volumes Bach has attracted the pens of more writers than any other composer. Yet their pages have advanced our knowledge of his personality hardly at all . . . The following pages are decorated with a large number of illustrations which permit the reader to visualize Bach's surroundings from the beginning to the end of his career."

And there we are. The Author wants us to know the personality of Bach. There are so many letters and documents quoted from Bach himself that the book cannot fail of its purpose, and its reader will never again play Bach as he did before. That church music was not all harmony in the good old days is evident in innumerable letters and documents, and a reading of them not only gives us a better idea of the personality of the world's greatest musician but also makes our own lives sweeter and our own problems seem much less difficult. The beverage problem existed in the good old days too, though for different reasons, as Bach wrote:

"Though my good cousin offers to send me more of the same liquor, I must decline on account of the heavy charges at this end. . . . the wine cost me nearly 5 gr. a measure, a too expensive present!"

And here is one more quotation, on a quite different topic:

"You ask for a copy of the Prussian fuge; I cannot send you one, for justement today the edition is sold out. Only 100 copies were engraved, and most of them I gave away gratis to friends. However . . . more will be published and if my cousin still desires an exemplar he should . . . send me a thaler post, and it will be forwarded."

Wouldn't it be grand to have received one of those 100 copies given gratis to friends? The book is interestingly written, nicely printed, and its 76 full-page illustrations in the appendix ought to make it a cherished addition to every library. 375 pages, 6 x 9, cloth-bound. (Oxford University Press \$7.50; THE AMERICAN ORGANIST is prepared to handle orders, as a service to its readers).

SULLIVAN'S COMIC OPERAS

By THOMAS F. DUNHILL

"MR. DUNHILL maintains that justice has not yet been done to the true value as music of Sullivan's share in the operas, and his masterly analysis will reveal new interests to the reader, and assure him of fuller appreciation of what he hears."

The Author says in his preface: "In my endeavors to vindicate Sullivan from the severe condemnation which has passed upon so much of his work I have found it necessary to deal vigorously, and even harshly, with the utterances of some of my personal friends."

Each reader knows whether he is interested in the Sullivan operas; the Reviewer is not, and therefore would make no plea for the acceptance of this book, merely doing his duty and reporting what he finds in the book. It is fully explained in the quotations already made. The book deals with the various Sullivan operas in detail and seems to remember that they were successful not because of what Gilbert did but because of what Sullivan did.

256 pages, 5 x 6, illustrated with a few passages from the music itself. (Oxford University Press, \$3.00; THE AMERICAN ORGANIST will handle orders as a service to its readers).

THE HOUSE OF GOD

By ERNEST H. SHORT

"THIS work is a study of religion as expressed in ritual, carried out in houses made with hands." It is "far more than a history of religious architecture." The marvelous illustrations of the book will appeal to every class of reader; a picture tells more than ten pages of text can. What is the first picture of a house of worship? We might offer a copy of the book as a prize to the readers guessing it, but instead we will say that it is a full-page picture of a forest scene in Nambishi, India, and it is called "A Primitive Sanctuary"; it pictures a clump of trees or bushes before which the primitive people went through the forms they knew as worship. Contrast this with the frontispiece, a beautiful picture of Amiens Cathedral, and you have an idea of the ground the book covers.

Turning the pages at random and giving attention only to the wonderful illustrations we find—

Siva's Rock-cut Kailasa;
Gopuram of a South Indian Temple;
A Buddhist Stupa;
Sancta Sophia, Constantinople;
Ruins of the Temple of the Sun, Palmyra;
The Temple Area, Jerusalem;
The Choir, Canterbury Cathedral;
Liverpool Cathedral;
and the Cathedral of St. John the Divine, New York,

now being pushed to completion.

The book "shows how man's attempts to express his faith in stone change and develop as his faith changes and develops. So his history of 'The House of God' becomes in a sense a history of the human race, since in such miracles of human effort as the Parthenon, or Hagia Sophia, or the great Gothic Cathedrals of Western Europe, we may trace the beliefs, the ideals and the dreams of the building races."

We recommend this book to all who are interested in the church, in architecture, in history; its remarkable illustrations combine with its profuse text to make a great piece of literature of interest to all whose interest carries them beyond the realm of day to day existence. (Macmillan, \$7.50; THE AMERICAN ORGANIST is prepared to handle orders, as a service to its readers).



FERRATA'S OVERTURE TRIOMPHALE

IN T.A.O. there recently appeared a corking good review and well deserved praise, every word of it, for Giuseppe Ferrata's MARCHE TRIOMPHALE for organ. Mr. Gordon Balch Nevin wrote the article without consulting the publisher as to whether printed copies were still available. This, however, does not detract in the least from Mr. Nevin's splendid deed in breaking a lance, as it were, for a deserving composer, recently deceased and, therefore, now in line for recognition; and this letter we hope may arrive before the centenary of Ferrata's demise will be observed.

To the point: The demand, as a result of Mr. Nevin's article, for copies of Ferrata's MARCHE TRIOMPHALE exhausted the otherwise meager supply on hand, necessitating a reprinting. Several organists were disappointed in not being able to procure the number when asked for. The publisher now takes pleasure in announcing that Mr. Nevin's sound advice was accepted and they

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I wish to take this opportunity to express my appreciation of all your kindnesses, courtesies and generousities during the whole drawn out period of planning and installation. You have been not only fair but have gone far out of your way to please and to help us, and personally I shall always remember with gratitude and pleasure all that it has meant to us.

The organ is highly satisfactory, the voicing of the new stops is all that I could ask and the selection of the different tone colors has proven exactly the right thing to give variety of solo color and round out and improve the ensemble.

Besides all this you have been so generous in giving us more than we had bought or bargained for that I feel very much in your debt. I hope as time goes on I may be able to repay you in influencing the installation of other "AUSTINS". My enthusiasm for the AUSTIN has always been keen and from now on it will have added impetus.

*On the occasion
of our moving and
adding to one of our
organs that had been in
use for eleven years, this
tribute was written by Mr.
Hartland W. D. Smith, organist
of Emmanuel Methodist Episcopal
Church, and Secretary of Conservatory
of Music, of Lockport, N. Y., under date
January 10th, 1929.*

AUSTIN ORGAN CO.

Hartford, Conn.

ordered a reprinting of the opus which in future will be known as *OVERTURE TRIOMPHALE*. As a reminder we repeat just the following remark from Mr. Nevin's article "... it is an almost unbeatable opening selection for a recital! There's justification enough right there for enthusiasm. In fact, I would go so far as to say that I know of no other composition that is so exactly right for the opening number of a recital inaugurating a new organ ... The piece is packed with contrasts, and teeming with variety. Moreover, it possesses that quality, all too rare in organ music, or virility. One never thinks of the neuter gender when hearing this work! And it has that essential of all good organ (or orchestra) music—every effect 'clicks'."

(The foregoing remarks from the office of the publishers are herewith reprinted for the emphasis they give to this composition in particular and also to the general organ works of the late Dr. Ferrata. These works were briefly reviewed in a recent issue of T.A.O. Page 74 gives the publisher and price of this composition).

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A GUIDE FOR PURCHASERS

Obvious Abbreviations:

c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s.a.t.b.h.l.m.—solos, duets, etc.
o.u.—organ accompaniment, unaccompanied.
e.d.m.v.—easy, difficult, moderately, very.

MARK ANDREWS: Three Hymn-Anthems: "O GOD HELP IN AGES PAST", "O LOVE THAT WILL NOT LET ME GO", and "ROCK OF AGES", each with 8-part writing, built around the respective hymn-tunes, with the melody usually in an under or inner voice. (Gray 15, 12, and 12c)

EDWARD SHIPPEN BARNES: "MY GOD I THANK THEE", 5p. c.q. me. s. Rather melodious, simple, effective. (Ditson 15c)

DONALD S. BARROWS: "COMMUNION SERVICE", short setting, simple, easy, with some effective turns here and there. (Gray 12c)

WILLIAM BERWALD: "THIS IS THE DAY OF LIGHT", 4p. cqu. An excellent text set to simple, effective music that permits of many beautiful interpretations. (Schmidt 10c)

RUSSELL BROUGHTON: "BENEDICTUS ES DOMINE", 6p. cq. Opens with antiphonal unisons between men and women, followed by full chorus with melody in the bass first and then in the soprano. (Ditson 15c)

RUSSELL BROUGHTON: "JESUS STILL LEAD ON", 7p. cq. b. s-t. me. In other words, a seven-page anthem for chorus or quartet with bass solo and soprano-tenor duet, if we must say it in 80 letters and spaces instead of 15. Good musicianship and interest distributed throughout. (Ditson 15c)

K. F. CURSCHMANN: "PROTECT US THROUGH THE COMING NIGHT", arr. by Button, 4p. cq. e. A very charming little number, simple, melodious, effective without pretense. (Ditson 10c)

D'INDY: "THE DAWN IS SLOWLY BREAKING", arr. by Keene, 3p. 8-part. me. Something of colorful character, wanting good voices, and a thorough drilling. (Ditson 10c)

WILLIAM J. FINN: "THY WILL BE DONE", (Te Lucis Ante Terminum), 4p. ve. An effective bit of

church music, simple, direct, smooth, appealing. Opens with solo for medium voice. (Fischer 15c)

SAMUEL RICHARD GAINES: "TRUSTINGLY", 11p. qc. md. A long anthem built on a good idea, with musical effects such as require a fairly good amount of training to do the anthem justice. (Ditson 15c)

W. A. GOLDSWORTHY: "GOD OF THE OPEN AIR", 12p. cq. s. me. A fine big chorus packed with energy, on a text that is thoroughly modern and evidently intended not for church use but for concerts; the individual can decide for himself whether it may be used as a part of his services—there is a mild element of competition in it. It opens very vigorously but doesn't show its character until the first two pages have been sung, so an illustration is of little use, even though the piece more than merits all the things that can be done in its favor. There is no old age about it, no bondage to tradition, no spirit of servitude; it strikes out boldly as a vigorous, even jubilant expression of worship; "joyously", says the first page. It is one of the fine things of great practical value, and we recommend it for all choirs. (Gray 1927, 15c)

B. MARCELLO: "THE SPACIOUS FIRMAMENT ON HIGH", 7p. cq. s. me. Dr. Mansfield's arrangement of an 18th Century work, which retains all the old flavor and makes a truly charming bit of music by way of contrast to the music of today. (Schmidt 1928, 12c)

GEORGE B. NEVIN: "HE LEADS US ON", 5p. cq. t. e. A quiet anthem with good text, melodious, simple music, and most of the elements the average choir needs; churchly and effective. (Ditson 15c)

GEORGE B. NEVIN: "MY FAITH LOOKS UP TO THEE", 11p. cq. t-b. e. A tuneful, melodious, simple anthem of direct effects, that ought to appeal to the majority of congregations, and does. It is the kind of music the average choir is looking for. (Ditson 15c)

GEORGE B. NEVIN: "TWILIGHT", 8p. cq. me. An evening anthem of melodious materials with effective melodic phrases here and there for the inner voices; it will go better unaccompanied, and have greater charm and repose. Everybody will like it. (Ditson 15c)

J. THURSTON NOE: "PRAISE AND ALLELUIA", 19p. c. d. Welte get their name in print; Mr. Noe wrote the anthem for the dedication of the Welte Organ in Clinton Avenue Baptist, Newark, N. J. And it's a very big anthem, with organ interludes, solos, phrases for the new Harp, Trumpets, etc., etc. Its music is virile, its themes are really themes and not merely uninspired melodies, its melodies are frankly melodious; if a famous Russian's 5-4 theme seems to inspire one of the themes here, what of it? The whole thing works up to make an unusually strong bit of music, and a bit of good music too, from every viewpoint. The text is from the Psalms, so it will go for all churches. (Fischer 30c)

CHARLES S. NORRIS: "LO A GREAT MULTITUDE", 8p. c. me. An interesting bit of music, making use of the well-known hymntune, "For all the saints who from their labor rest"; it is for "services of commemoration", and might be useful even for a funeral, especially a funeral of a prominent person where real character must displace sentiment. Parts of it are not easy; it needs very careful and thoughtful planning. (Ditson 15c)

W. RHYS-HERBERT: "THE WORD OF THE LORD IS RIGHT", 11p. c. me. A big anthem by a Composer who knew what it was all about and did not bow the knee to the Baal of much superiority; he made it his business to supply the kind of music that was needed to meet the requirements of the church service and not the conservatory. It looks simple but it does not sound so simple; there is an effective directness that puts across the messages desired. A congregation is quite likely to know



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what the choir is trying to do. It's not the fashion to be so considerate of our congregations' limitations; the fashion went out when congregations went out, or just before; cause and effect. The fashion is coming back; a real church service with music that means something, is never going to stay on the expired list. Here's a bit with a big message, virile, rhythmic, jubilant. (Fischer 15c)

CLARENCE C. ROBINSON: "OUR FATHER IN THY MERCY", 3p. cqu. me. Sort of an evening prayer, quiet, reposeful, musical, churchly. The kind of music that ought not to pass as an anthem but as a part of the service itself, and both its text and its music make it suited to such important position. (Ditson 10c)

MEN'S CHORUS

FREDERICK C. MAYER: "HOPE THOU IN GOD", 11p. cu. md. A new day is dawning for the church, partly because its theology is becoming rational, and partly because its music is slowly becoming effective. We still have the little ditties and the dust-dry counterpoints, and of the two, we each prefer for ourselves to say which is worse. Mr. Mayer, the organist and choir-master at West Point Military Academy, has been dealing with a chorus of men for many years. He knows the kinds of choral effects possible, and some of them he gets superbly, even with his body of amateurs.

In writing this anthem for men's voices we discover that he has profited by his experiences; he knows what will tell and what won't. He knows when to deteriorate into a top A and when to show strength enough to compel his music to stay down within the range of the average voices. This anthem is, in your reviewer's opinion, one of the great pieces of church literature. It is not easy, nor is it really difficult; it is dramatic in certain places. Anyway this is enough review; it's a great piece of music; buy it if you have a chorus of men available. (Schirmer 20c)

WOMEN'S CHORUS

W. R. VORIS: "INTO THE WOODS MY MASTER WENT", 5p. 4-part. cu. me. And here's another fine piece of church music for a combination that's difficult to fit. It has atmosphere, melody, understandable harmony; it follows the text faithfully, allows for real interpretive effects, does not ask a choir to do impossible things nor a congregation to understand the philosophy of music. There is also that peculiar quality that is not entirely definable but is exceedingly forceful in spelling success or failure; in this case it spells success. It is for communion service, or for the Lenten season, or some similar occasion, though there is nothing in the text to bar it from a musicale at any season of the church year. (Gray 12c)

EASTER

N. HERBERT CALEY: "IN THE END OF THE SABBATH", 10p. cq. s. me. The text rehearses the Easter story in the usual way, and though the music may be unusually good, the average choirmaster will not want to give his congregation the same old texts over and over again. It begins mildly, and then moves along vigorously with the text, with all its earth-quake, lighting, and dead men. From the purely musical viewpoint, there is an excellent fugal passage for the finale; the anthem is better than the average. (Gray 15c)

Current Publications List

FOR THE CONVENIENCE of readers who want to be up to the minute in their knowledge of the newest of today's literature for organ and choir. We ask our readers to cooperate by placing their orders with the publishers who make these pages possible; their names and

addresses will be found in the Directory pages of this issue. Obvious abbreviations:

c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—solos, duets, etc.: soprano, alto, tenor, high voice, low voice, medium voice.

o.u.—organ accompaniment; unaccompanied.

e.d.m.v.—easy, difficult, moderately, very.

ORGAN: W. Berwald: Prelude and Toccata Cm, 10p. md. (Fischer 60c)

Seth Bingham: Pioneer America, Second Suite, 4mvts. 25p. md. (Gray \$2.50)

C. Borre: Loneliness, 5p. me. (Fischer 60c)

T. A. Cleaver: Chanson Pathetique, 4p. e. (Fischer 50c)

Do: Chanson Joyeuse, 5p. me. (Fischer 50c)

G. Ferrata: Overture Triomphale, 12p. d. The famous work that had to be reprinted by popular demand. (Fischer 75c)

H. Nearing: Southwestern Sketches, a Suite, 20p. me. 5 mvts. (Gray \$1.50)

D. Peele: Barcarolle, 5p. me. (Summy 60c)

A. W. Snow: Distant Chimes, 3p. e. (Gray 75c)

ANTHEMS: I. Alexander: "Song of the Pilgrims", c. t. me. (Gray 12c)

M. Andrews: "Rock of Ages", 8p. cu. me. 7-part writing, with "Toplady" tune incorporated effectively. (Gray 12c)

E. L. Bainton: "And I Saw a New Heaven", 7p. cq. me. (Novello)

A. G. H. Bode: "How Sweet the Name", 6p. cq. s. e. Melodious. (B. M. Co. 15c)

Do.: "In Returning and Rest", 5p. cq. b. Interesting, melodious. (B. M. Co. 15c)

Do.: "New Every Morning", cq. s. e. (B. M. Co. 15c)

Father Finn: "Te Lucis Ante Terminum" ("Thy will be Done"), 4p. cq. e. Melodious, churchly; Latin and English. (Fischer 15c)

H. A. Mackinnon: "Give to My Restless Heart O God", 5p. cqu. me. Incorporates many of the features that make the Composer's work interesting to musicians and discriminating audiences. (Gray 12c)

J. S. Matthews: "Benedictus Es Domine", 7p. cq. me. (Gray 12c)

George B. Nevin: "My Faith Looks up to Thee", 11p. cq. t-b. (Ditson 15c)

Do.: "Twilight", 8p. cq. (Ditson 15c)

Rachmaninoff: arr. Bornschein: "Creation Hymn", 9p. cq. Set against the piano version of the Prelude in Csm. (Fischer 15c)

AMENS: R. R. Perry, a Triple Amen and a Fourfold Amen, former 5-part with melody in Baritone, fourfold in 4-part. The Triple is more interesting. (Gray 5c)

ANTHEMS: MEN'S VOICES: George B. Nevin: "Twilight", 7p. cqu. A good melody, interesting writing, not too many high notes; altogether churchly and effective. Use it if you have a men's chorus. (Ditson 15c)

Rachmaninoff: arr. Bornschein: "Creation Hymn", 9p. c. Set against the piano version of the Csm Prelude. (Fischer 15c)

C. S. Lang: "Remember O Thou Man", 8p. Written as a unison anthem with optional chorus phrases answering here and there, but we should prefer to use it as a unison song for men's voices, omitting the answering phrases unless an antiphonal chorus (perhaps of women's voices) is available. There is a churchly solemnity to the melody that would make a good piece of church music. (Gray)

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- H. A. Spier: "The Pansy Flower", 3p. h.m. A very good song that begins meek and mild and goes out

with a bang at the climax. (Ditson 50c)

- L. Strickland: "Song of the Afghan Exile", 4p. h.l. A colorful song that ought to have a big bass voice behind it—and let the "sun glare down". (Ditson 50c)
- Queen Marie Antoinette would add: "He Is My Love" to your program, and William Arms Fisher makes a good arrangement of it for you. The good Queen's name will listen to it—and ponder. (Ditson 30c)

New Organ Music from Abroad

Paragraph Reviews for Professional Organists

By ROLAND DIGGLE

FROM the Oxford University Press there are some interesting things, notably two CHORAL PRELUDES by Robin Milford on "Hanover" and "St. Columbo". I have found them excellent for service use and they seem to wear well; at the same time they are not the sort of music to appeal to the multitude. Bernard Jackson has arranged four of Bach's songs for organ solo, they are, "Come gentle Death", "Forget me not", "My soul direct thy thoughts", "My Jesu what dread agony". Here again we have music suitable for service use; they are easy to play and interesting on even a very small instrument. Henry J. Wood has made an excellent arrangement of the Handel LARGO in E from the CONCERTO GROSSO. Of moderate difficulty this piece bids fair to outdo the other LARGO in popularity.

From Novello there is a nice piece of writing in H. B. Weatherdon's MEDITATION; I have used it a number of times both in church and in recital and it seems to be well liked by the average listener; it is not difficult and comes off on a modest instrument. C. Hylton Stewart gives us Five Short and Easy Pieces founded on Hymn Tunes that may be of use to the organist in the church; personally I don't care for them, so that's that. Far more interesting is John E. West's edition of the Eleven Choral Preludes of Brahms, published in two books, and deserving the attention of organists everywhere; they contain some lovely music and I recommend them most highly.

A. Weekes & Co. of London have published an organ arrangement of an AIR, SARABANDE AND BOURREE by Arthur Somervell. The arrangement is well done by Purcell J. Mansfield but it seems to me pretty poor stuff to be wasting ink and paper on; however there is no accounting for taste and you may like these ditties.

Another piece that rather gives me a pain in the neck is the CHORAL-VARIATIONEN by F. W. Francke which appears in the Schott edition. There is perhaps enough good writing in these 12 pages for a piece half the length. Who wants to sit through 12 pages of variations on choral anyway?

W. Paxton & Co. of London have reissued a number of their most popular organ issues and they are one and all worth playing. I note a few that I have found useful both in teaching and recital: LIED by Wolstenholme, A SUNSET MELODY by Charles Vincent, CARILLON in C by William Faulkes, CONCERT ALLEGRO in G by Purcell J. Mansfield, CONCERT OVERTURE in D by William Faulkes, and the CON ELEGANZA by G. F. Vincent. These can be obtained from the B. F. Marks Music Co. of New York.

It is remarkable how little organ music of any value is coming from England and the Continent these days. England, home of such men as Hollins, Faulkes, Howell, Elgar, Bernard Johnson, Basil Harwood, etc., what happened? Have all these men stopped writing or are times so hard that the publishers cannot see their way to publish organ music?

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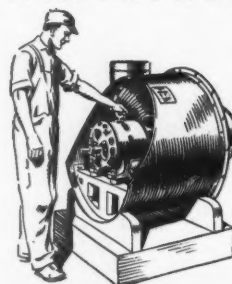
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The American Organist

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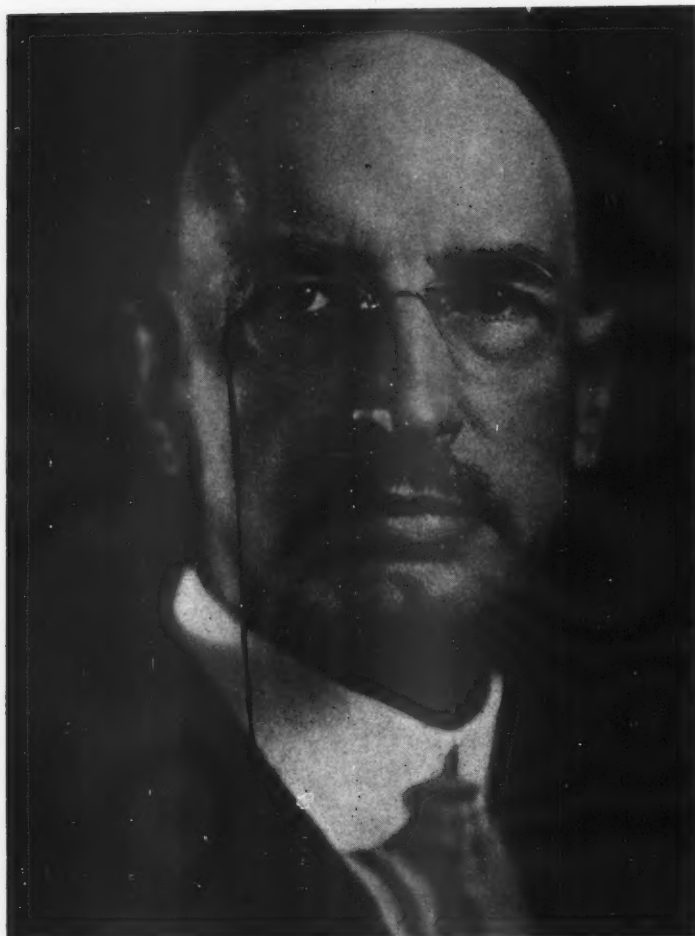
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DR. CASPAR P. KOCH

Official Organist of Carnegie Hall, Pittsburgh, Pennsylvania, who on the first of March celebrates his twenty-fifth anniversary. The story of his work is entertainingly told in other pages of this journal.

The AMERICAN ORGANIST

Vol. 12

FEBRUARY 1929

No. 2

Editorial Reflections

Herewith



PERHAPS Scenes from the Life of a Magazine might be a good title for the present comments. An advertising agency tries high pressure selling, but after a decade in the business we see through that and hotel advertising is still missing from the fair pages of T.A.O. Then a high pressure organ salesman sends a telegram and tries the game at a new angle, which

doesn't work either; all we say in return is that advertising copy is subject to our own approval; copy was not the subject of the high pressure question. I'm rather proud of the kind of readers T.A.O. holds from year to year.

I do not know how many of our readers are missing what the advertisers have to say. In the good old days they weren't missing much by that. But times have changed. During the year that has passed there were at least six, maybe sixteen, occasions when the advertisers in question would not give the news pages the privilege of carrying their messages but retained them for their own advertising pages. They wanted to give the news and pay for the privilege; we would gladly have given it at our own expense.

I saw during the past season, but not in any of the three good organ publications of our fair country, an advertisement in an important medium that deliberately falsified and used a great organization to circulate the falsehood. We sometimes go hungry and the children need shoes, but our readers can trust our advertising pages even if they can't always trust this editorial page. I confess I'm like Senator Richards says Mr. Losh is. I sometimes say things just

to see what the other fellow has to say about it. Usually however I mean pretty much what I say.

Fighting doesn't get us anywhere in times of peace. I believe in peace. Sometimes I try to maintain it. I agreed with popular opinion that War Gas was and is a terrible thing and must be eliminated from our next great world war. Then a chemist from the Government has something to say. We learn that bullets kill men, lots of them; we learn that gas stops them from fighting but does not kill them, and, for all I know in my present state of mind, maybe a good dose of war gas makes them happier. I know many men who would be in unmarked graves today had bullets instead of war gas entered them. When we get all the facts, almost anything is debatable.

Fontainebleau? Hundreds of students, thousands of dollars, great loads of prestige are going across to Fontainebleau every year. Does it seem just, to you? Have you heard the best players France has to offer, and do you like that style of organ music? With the possible exception of Mr. Dupre, has any of them evidenced much respect for America and Americans? But we Americans do not care whether the other fellow respects us or not; we have a work to do; we are up and at it much too vigorously to be sitting on a fence, wondering what the other fellow is thinking about. That work we are trying to do is dear to us and we propose to see it done; no fooling about that. If Europe can deliver the goods, we're all going over to Europe and buy delivery. If it can't— At any rate, read Fontainebleau. It's one of the sincerest things we have printed in many a month, not because any of our other pages have lacked sincerity, but because this came not as an article for you and him and her, but as a personal letter to me—one individual writing to another on a theme the twain had discussed six months before. I'm not going to tell who wrote the article, but if you ask me I'll answer your question. In the print-

ed page I want the man's thoughts to rule; his personality stays out of it.

Then Mr. Harvey B. Gaul, author, critic, composer, organist, humorist, and several other things, does his friend a compliment and we learn something about Dr. Caspar P. Koch and Pittsburg. Those who have been throwing stones at me for being undignified should roll a ten-ton rock over the neck of Harvey B. Gaul. Dignity? Joking about things sacred? Flippant? I'm a very solemn and very good little person compared on these scores to what Mr. Gaul has done in this delightful article.

One of the beauties of mob work, such as the A.G.O. and the N.A.O. do in their conventions, and T.A.O. and its confederates do every month, is that somebody is certain to crop up with a bright idea on any subject under the sun and there's no way of preventing it. I thought we had the bright idea in double touch pistons, but now a wealthy devotee of the organ steps out of his official chair in the head office of one of our great industrial plants and knocks our bright idea full of tarnish. He says put two Or-oroffs on the key checks, and our pistons will satisfy everybody—and they will. Rea' it; and weep, if you, like we, were already wedded to an idea. Personally I hate to be changing ideas all the time; they seem so good after we know them thoroughly. Yet I'm sure Mr. Barrows' idea is better than the double touch piston.

Mr. Dunham, whose great contribution to the age of church music will be not his six days a week devoted to the direction of the music activities of his great University but his six hours a month devoted to the cause of better church music in all America, is fearful that the phonograph in the theaters is going to put theater instincts into churches. I disagree with him on two things in particular. I don't like the tobacco he smokes, and I don't approve of this fear. It is true that the phonograph or phonofilm has millions of dollars behind it, and the men who will profit by its universal adoption do not propose to see the money slip out of their hands easily. But it is also true that, in this age of radio, too many people are hearing good orchestras and fairly good jazz bands to be satisfied with the distortion necessary to fill a fair-sized theater auditorium with phonograph music. Do you like the phonographed film? I have not yet talked with anyone, educated or dumb, who likes the phonographed film excepting those who had not heard it.

This theater problem would be a serious matter if the results were good to hear. But the radio, with all its money and all its inventive genius, has not yet been able to give anything equal to the original; it has merely been a wonderful substitute. As soon as the public at large realizes that the phonographed film or the phonofilm is, in its present adaption, merely a theater manager's method of cutting operating expenses and waging the death-fight with the music union if ever it again grows restive, the orchestras and organists will return, and the phonograph film will be definitely relegated to its proper sphere—such as the news reel for certain events, such

as the great baseball picture of the past season where it gave the various noises from the grandstand fans as nothing else on earth could do.

But when even a non-appreciative pair of ears compares what a fair ensemble can do as compared with the phonofilm, out will go the phonofilm. We can't fool all the people all . . . Etc., and the managers of motion picture theaters want nothing on earth as much as they want all the people their houses will hold all the time. That will automatically furnish the answer. Let no theater organist worry. He merely has to be a good theater organist now.

If I have no evident reason for being allowed to live, I claim at least one saving grace: I am able to pick a genius now and then. I picked one for this issue in Mr. Einecke. We cannot read his dead-in-earnest article without being better choirmasters. Here was a man who really worked for a church. And he began for five hundred a year. If a church should offer most of us five hundred a year now we'd say Blah. Maybe something worse. Mr. Einecke considered the salary nothing, the opportunity everything. Now if he keeps his energy, watches the market for his chance, some other church will come along and pay him something handsome, and he'll make even better church music somewhere else.

Even this new exhibition of the unimportance of organ music and the vaster importance of choir work in the modern church does not convince me that the famous Mr. Williamson is right in trying to develop a school of church music masters apart from the console. That's one idea I dislike to abandon.

Many men in high places, including some of our builders, have argued against calling a spade a spade in organ building; they have said a spade might well become a shovel or a pitch fork or even a baby's rattle, under the magic touch of an electric current. Even Mr. Barrows tries to start an argument on that every now and then. Now comes Mr. Knauss from the theater realm and points out that under such a loose system of terminology a young organist or a young purchaser doesn't know where he is. That, be it understood, is just what the organ salesman wanted for his Christmas present so far as the young purchaser is concerned—the young player be hanged. They can do what they like with their consoles, but it seems to me the voice of T.A.O. readers has emphatically declared for absolute honesty of detail in these pages; thus be it.

In this issue we have stoplists in which dynamic values are given. How much more intelligible a stoplist becomes when dynamic values are no longer a mystery, when we can say to ourselves, This little stop here will go well with this little one here, and this old stop over here must have these other two down here if the balance is to be right. A builder said to me that the relative dynamic values of all the registers could be adjusted to suit the purchaser's specific tastes after the instrument had been installed in his own auditorium. Now if that is the case, how can any mere register name give an organ-

ist an exact idea of what will happen when he puts the stop on? I for one have never yet found two organs alike in the detail of their voicing. It has always been a matter of risk to put down a stop and go to work on the supposition that its name has defined its quality and power. I'm not in favor of playing an organ at sight, but I sometimes have to do it, and you sometimes have to do it, and every other active organist sometimes has to do it. Now if we can convince our builders that dynamic indications must be engraved on the stop-tongues and stop-knobs, the at-sight work will be much happier both for player and hearer. Builders won't be

able to sell organs unless we players make the public want to hear them played.

President Coolidge used Thanksgiving Day to tell the Old World a thing or two, and England didn't like it very well, nor did France. Then Mr. Gilbert said Germany could pay, and Germany didn't like that at all. Things like this have to be said every now and then. This week one of our statesmen related how another had said to him, in an off-guard moment when the two had grown quite informally friendly, that the trouble was that the Americans were looked upon in Europe as the grand easy-marks of the universe. We are, aren't we? Ponder that for the month of February.

Fontainebleau From the Inside

The Narrative of an American Organist Who Took the Summer Course at This Famous and Popular French Conservatory

From A PERSONAL LETTER by Permission



WANTED to see you in N. Y. to hash over the Fontainebleau School in the light of our conversation in the Spring. Your friend was both right and wrong in his dislike of the place. It leaves much to be desired, but nevertheless is well worth the effort of going. I was fortunate to have a fraternity brother in Fontainebleau for three weeks after I arrived. He had been

there the preceding summer and told me lots of things that helped, hobbies and peculiarities of certain teachers, customs in the school, what the French people expected, and many bits of information that aided me in getting around economically and productively.

In the case of the organ teachers, I knew beforehand that Libert's biggest hobby was the pedal work and we were both surprised when he didn't put me directly on the set of pedal studies he gives to nearly everyone. Also Libert uses very free rhythm, particularly more in his teaching than his own playing, probably to put it over. There is much use of Bach and Widor, very little else. Libert studied with Franck before going to Widor, but the latter master dislikes the works of the former one, so they are much disregarded in the School unless the pupil actually brings one in on his own initiative. Libert does not share Widor's dislikes but does not dare to do too much in opposition to it, for the grand old man is likely to drop in any time. Toward the last of the season I made up some lessons ahead of time and had no more started each time when Widor came in and I got nothing from Libert the whole time.

Widor is too old for really useful work much of the time, but is remarkable for a man of his

age. In his own playing he hits many wrong pedal notes, but that is not to be wondered at when one sees how much his feet trouble him when he walks. However, his manual work is fine. His tempos are very slow, particularly in his own pieces, so that one has to simply disregard them when he gets back home.

Libert realizes the situation and seems to hardly know what to do about it. He usually gives one the ideas of Franck, Widor, and himself about different pieces, and I notice he agrees with Franck more often than with Widor. He also shows one how Widor used to play things in comparison with the way he wants them now.

I went there chiefly to find what there was distinctive about the French school of playing that distinguished it from ours, if there was anything at all. They said little about technic, though I know that if the situation had been reversed, that would have been the first thing started. I spent the summer experimenting with different kinds of staccato and trying to get pieces just as they wanted them. It was the first time I ever submitted completely to such a situation and I don't intend to do so again. By the end of the time I knew intellectually how they wanted some things to sound, but tried so hard to make them sound so that they were merely stupid. I suppose it's all right to do that once in a lifetime, but twice is too much.

The trouble there is that the French teachers are accustomed to dominating their students and don't know how to adapt themselves quickly to the most trying needs of the student. I'm told that after a while they do succeed in doing so, but it certainly takes more than two months.

A pupil cannot discuss an interpretation with the teacher. The teacher is insulted and then the pupil feels like saying good-by. The only thing is to take what they offer and use it or not, as you wish, when you get home. They

certainly all disagree decidedly with each other but with only one exception, Dupre, they impressed me with the idea that Americans were not entitled to have musical ideas of their own, that the best we could do was to imitate them.

The organ in the concert hall is a three-manual Caville-Coll, showing some decided concessions to American organ construction; each manual department is enclosed separately, Pedal with the Great. The arrangement of manuals is French; Great, Choir, and Swell, in ascending order. The pedal board is of the straight type, though there is slight radiation. The swell-shoes are placed a little too high for comfort and the swell-shades are operated by direct mechanical connection with the shoes. There is a Register Crescendo also. The flue work sounds well, with the exception of the mixture on the Choir—which squeals unmercifully (and they all insist on having it going in a combination of any volume at all). The reeds are not at all good. One has to use them for variety at least, but they make one homesick. The most distressing thing is the deep kep-dip on the manuals; that upsets almost any delicate effects in touch that one may have worked out on our organs. Anyone who remarked about it was promptly ostracised from thence onward. I either said nothing or spoke in rapid English.

You spoke about my German name having possibly some effect in the treatment offered. I don't know that it did. They seemed cordial enough, but I didn't always feel that it was all as it seemed. That may have been merely imagination on my part, but that's a thing that either is or isn't, and worrying about it won't help. One fellow in the organ department was a Prussian, by name, looks, and manner, and no matter how pleasant he tried to be it stuck out all over. He said everything untactful, and had a terrible time. The fact that he needed much foundation work didn't help matters any. Another fellow of German descent said that he had no open battles but had found a good many times when they came near occurring.

The improvisation course with Dupre was the pleasantest part of the whole business. He knows how to handle American students, and in his travels has learned that the sun does shine elsewhere than in France, and that there are other intelligent peoples than the French. He is very kindly and considerate and the fact that he speaks fairly good English smooths the way all the better. It is necessary for him to make the course little more than a review of keyboard harmony and elementary counterpoint, almost literally the same as I have been doing with my pupils at college in connection with the usual theoretical harmony course. I did not begrudge the review, as it is the first systematic one I have ever been put through from above. I was granted credit for a great many of those things in the regular courses. But if I should go there again the improvisation work would be almost a waste of time unless another class proceeded from where this year's left off.

The management is not entirely to blame for some of this. Many pupils receive there their

first introduction to certain technical details (mental and physical) that should be part of their most elementary training, and yet they are sent there with glowing recommendations from their former schools. Few go there who do not have natural ability of some sort, but few go there who are able to profit much by the rather patchy sort of study that is about the only sort possible.

There are two things the management are to blame for:

There is considerable thieving on the part of the maids in the palace and any complaints are only regarded as insults to everybody from the top down. Mme. Decurs personally selected the maids and of course they are flawless! There were few cases where any serious attempt was made to set things to rights. The police authorities stepped in once and then there was a little business done, but a good deal was lost that was not recovered. That attitude of personal chip-on-the-shoulder feeling is rather out of order.

The other is the food. The restaurant which feeds the crowd is paid the money in advance I think, or at least is sure of getting it, and the food shows it much of the time. Many were sick mildly or more seriously and I know of one girl who has been in the hospital since she left there and even had to have a nurse travel with her. It was not merely the people that ate out that were sick; in fact it was they who suffered the least. The best meals that I had were away from the School restaurant and I didn't pay any more for them either. Here again complaint was taken as a personal insult. The liaison agent would get up and rant any time there were complaints and blame the whole business on the students; but it was very noticeable that a goodly share of his own meals were eaten elsewhere.

Many people blame the water (the hardest I ever tasted) for the difficulties. But the only wine I liked was too costly for me to afford in the amounts that one should drink; and then water is the best drink for all animals anyhow, so people who are used to it will drink it. Personally I don't think the difficulty lies entirely there. The government has carefully labeled every water supply as drinkable or not, so it is not probable that an unusual number of bacteria are introduced in that manner.

There is considerable social life in the School. The French people seem to take more delight in watching the unusual American manner of being gay, than the students do in taking part themselves. But the most of the students are there for business and a large number go with little or no surplus money behind them. There are some however who make the School merely a summer resort; some of the carriages-on were an insult to American society. Without question, a great many French people take these few, who make the most noise, as representative of the whole American people. This is not avoidable, I suppose, but it does make one a little hot under the collar.

All this sounds as if I were turned against the

place, but I'm not at all so. There is much more to be had there than one person can absorb. Much allowance must be made for difference in prevailing customs, both among teachers and ordinary folk, and I suppose one must expect to be cheated a great deal by those who don't presume to practise the golden rule, as well as by some who do.

If I should go again, I would pay only tuition, do my own bargaining for room, cook American style on a gas plate, eat out once in a while (letting meat alone as much as possible), attend the lectures on French music, French history, the geology of France as related to its economics; take ensemble, perhaps organ, composition; but spend most of the time on the latter, and above, all take at least two and sometimes three days a week for sight-seeing. There is a trip planned for the beaux arts students that takes in most of the chateaux and cathedrals on an itinerary that is most economical of time and money.

The School is a good introduction to life in a foreign country, by not being entirely foreign, but necessitating experiencing some of the unpleasant as well as the pleasant sides of such existence. I should have felt very much at a loss without the School to anchor to, but would feel fairly confident in going to any foreign country now, if I knew a bit of the language, and could know fairly well what to do next. If things had been too ideal at Fontainebleau I might have had too rosy an idea of traveling. As it is, I would like to do lots of it, but would expect to have some difficulties on the way. The best good that I remember from the summer comes from the knocking about in a strange place and from seeing the marvelous monuments that remain from the glorious past of that romantic land. I should not have enjoyed them one small fraction as much as I did, if I had not had a very good introduction to them from some courses in European History and Fine Arts.

Dr. Casper Koch's 25th Anniversary

Noted Recitalist Celebrates Completion of a Quarter of a Century of Organ Recitals in Pittsburgh on March 1st, 1929

By HARVEY GAUL



UCH WATER has gone down the Allegheny River since Caspar Petrus Koch first came to this Vulcanesque village, and certainly many compositions have gone over the knobs. He has seen much change in the town and he has been responsible for no small part of it. A quarter of a century ago he put on his pedalling pumps, strapped up a portfolio of classics and began his missionary work over at Carnegie Hall, Northside. He is probably the last man in the world to grow stuffed-shirt and fancy himself a gospel-carrier, but nevertheless he is just that, as is every man who works before an audience and who tries to do a decent job.

Twenty-five years ago this coming blustery month of Mars, he was invited to be organist of the venerable city of Allegheny. At that time Allegheny was an aristocratic city swamped by First Families and occasionally annoyed by the Allegheny River. It was part of Pittsburgh only because the Sixth St. bridge brought the iron masters over to the works. It was always an old city and there are still people living along Ridge Ave. who look contemptuously on Squirrel Hill and who speak disdainfully of parvenu Murdock Heights. Perhaps they are right.

And so it was that Caspar Koch walked over the Federal St. Bridge and became organist of Northside Carnegie Hall and began playing Bach and Buxtehude for people who thought Batiste was the world's finest organ composer. He has

given over 1000 recitals in the environs of "Little Canada", and Sunday in and Sunday out he has played the masterpieces of organ literature and the best of transcripts.

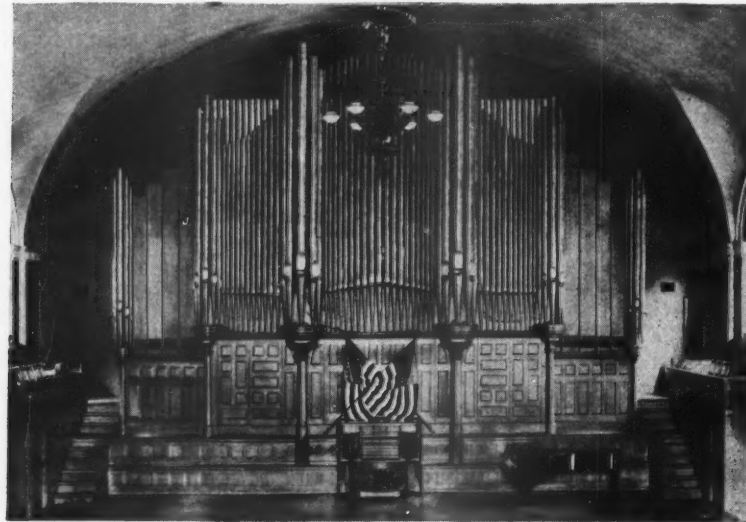
Many people have introduced new talent to Pittsburgh but Caspar Koch has undoubtedly proved the most productive agency for premieres the city has had. He has offered fiddlers, singers, ensembles, and in one instance he has even brought on a choral society, and all of these people have fitted into the program he had in mind. There used to be an axiom around the village before Westinghouse had invented radio and KDKA, and it was this, "Have you sung for Caspar Koch yet?" meaning that if Dr. Koch hadn't featured you, you didn't have the proper credentials. And there was everything in that saying.

When he went over to Carnegie Hall there was a representative three-manual organ. For its period it was a fair instrument, but a quarter of a century works wonders—and havoc—in instruments, as many a church has discovered, and there are few things that go out of date and become antiquated as does an organ. Sic transit gloria organum, and what was once the pride of Federal St. soon sounded like a two-year old movie organ.

So a movement was started to present Dr. Koch with an adequate instrument. He had been performing miracles upon a three-cylindere, back-firing machine for twenty years, and even conservative steel men thought that long enough. The movement began and it wasn't long before the nickles and dimes rolled along and the casa Skinner was invited to build a modern concert organ.

He now has a four-decked instrument that is a joy. He has everything in that console that a virtuoso desires, except perhaps a movie organ Xylophone, and as Dr. Koch is "legitimate", he probably is more than pleased that such orchestral doodads have been omitted. If, as the statisticians would write it, the pipes of that organ were placed end-on-end they would reach from the Kellogg Peace Pact to the Bolivia-Paraguay

and certainly no one knows more about the transcription trade. He can reduce a Wagnerian score so that it is playable and by the same point he can take Dr. Crammer's Gradusad-Parnassum and make it sound like pleasant organ music. He has turned out more good organ students than any one else in the town, and while we don't want to become chauvinistic and do a little home-town boasting, nevertheless, we



CARNEGIE MUSIC HALL

The 4-74 Skinner Organ upon which Dr. Caspar P. Koch makes music for the citizens of Pittsburgh—celebrating next month his 25th year of such labors.

controversy. Anyway, there are miles of 'em, and as for stop-knobs, they pop in and out like peoples' heads in a foot-ball stadium. If you know what we mean. It's a brilliant organ and ready to hand for the brilliant organist that plays it.

And now to delve into the archives, the "Who's Who" and the "Organ World of America" and dig up a few facts concerning Caspar Koch.

He was born in the city of Carnap, in the province of Rhine, which as you might suspect was somewhere in Germany, and was brought to this country when nine years of age. He did a trick at Pio Nono College at St. Francis, Wisconsin. He then went back to Germany to do his musical grind and did his novitiate at the "Kirchenmusikschule", and studied with Dr. John Singenberger, Dr. Heinrich Reimann, Joseph Renner, Dr. Heinrich Urban (from whom he learned most of his urbanity) and Dr. Franz Kullak (Kullak as you probably know, aided and abetted more people in musical murders than anyone else, unless it be that unfortunate Czerny) and from these people he learned piano, organ, much useless theory, and other subjects that fatigue the young.

Dr. Koch is an authority on organ. There is probably no better music editor in the country

are inclined to stack him and his stop-pulling product up against any teacher in the country.

Well, let it go at this; he has turned out scores and scores of professionals; men who have grown to be teachers, and who have turned around and taught the "Koch method". With many of us our pupils are our boomerangs, but with Dr. Koch of Carnegie Tech, his pupils are his positive endorsement.

He has written articles on plain chant, organ construction (one paper was a prize winner—we remember when it was read at the N.A.O. convention, and he took home the cigarette money) and organ interpretation, and he has edited many volumes. He has had a shot at composition, motets and anthems in Latin, and as near as we know he is the only organist in the world who hasn't written a piece for the Vox Humana entitled, "At Eventide."

That alone shows his strength of character and for that he might be nominated for the pantheon.

For twenty-five years he has done a grand work at Carnegie Hall, Northside, and Pittsburgh hopes that he will step on a bourdon and pull a diapason for another twenty-five, and that we may be able to observe his "Golden Anniversary."

Specifi
Stopli
Finishi
Dedica
Organ

Pedal
Great
Swell
Choir
Solo
Echo

Voice:
whethe
Borrow
STOP:
ling pip

PEDAL

1 32
2 16
3
4
5
6 10 2
7 8
8
9
10
11 4
12 16
13
14 8
A

GREAT

UNENCL

15 16

16 8

17

18

19 4

IN CHOIR

20 8

21

22 4

23 2 2/3

24 2

25 IV

26 8

B

C 4

D

SWELL

27 16

28 8

29

30

31

32

33

34

35 4

36

37 2

38 V

39 16

40 8

41

42

43 4

CHOIR

44 16

45 8

46

47

48

49 4

50 2 2/3

PITTSBURGH, PA.

CARNEGIE HALL, NORTH SIDE
Skinner Organ Co.

Specifications by ERNEST M. SKINNER.
Stoplist by DR. CASPAR F. KOCH.
Finishing by THEODORE CLARK.
Dedicatory recital Dec. 2, 1924.
Organ completed April 1, 1925.

	V.	R.	S.	B.	P.
Pedal	3.	3.	15.	11.	132.
Great	12.	15.	15.	-	927.
Swell	17.	21.	17.	-	1461.
Choir	12.	12.	14.	-	828.
Solo	7.	7.	7.	-	511.
Echo	5.	5.	6.	-	365.
	56.	63.	74.	11.	4224.

VOICE: An indivisible entity of tone, whether of one rank or many. RANK, BORROW, PIPES—as universally defined. STOP: The console mechanism controlling pipes whether directly or by borrow.

PEDAL 5": V 3. R 3. S 15

1 32	Bourdon mf No. 15-G
2 16	Diapason ff 44w
3	Violone f 44m
4	Bourdon mf No. 15-G
5	Gedeckt p No. 27-S
6 10 2/3	Bourdon mf No. 15-G
7 8	Diapason ff No. 2
8	Violone f No. 3
9	Bourdon mf No. 15-G
10	Gedeckt p No. 27-S
11 4	Bourdon mf No. 15-G
12 16	Trombone ff 44r
13	Fagotto mf No. 39-S
14 8	Trombone ff No. 12
A	Chimes p (From Echo)

GREAT 6": V 12. R 15. S 15.

UNENCLOSED:

15 16	Bourdon mf 73w
16 8	Diapason one ff 61m
17	Diapason Two f 61m
18	Erzähler mp 61m
19 4	Octave f 61m

IN CHOIR CHAMBER:

20 8	Doppelfloete mf 61w
21	Waldfloete p 61w
22 4	Hohlfloete p 61w
23 2 2/3	Twelfth mf 61m
24 2	Fifteenth mp 61m
25 IV	Mixture mp 244m
26 8	Trumpet mf 61r
B	Celesta p 61b
C 4	Celesta p (From Celesta)
D	Chimes p (From Echo)
	Tremulant

SWELL 6: V 17. R 21. S 17.

27 16	Gedeckt p 73w
28 8	Diapason f 73m
29	Salicional mp 73m
30	Viox Celeste mp 73m
31	Claribel Flute mf 73w
32	Gedeckt mp 73w
33	Spitzfloete pp 73m
34	Flute Celeste pp 73m
35 4	Octave mf 73m
36	Harmonic Flute mf 73m
37 2	Flautino p 61m
38 V	Cornet mp 305m
39 16	Fagotto p 73r
40 8	Cornopean f 73r
41	Oboe mp 73r
42	Vox Humana p 73r
43 4	Clarion mf 73r
	Tremulant

CHOIR 5": V 12. R 12. S 14.

44 16	Gamba p 73m
45 8	Diapason mf 73m
46	Dolce pp 73m
47	Unda Maris pp 73m
48	Concert Flute mp 73w
49 4	Flauto d'Amore p 73w
50 2 2/3	Nasard p 61w

51 2	Piccolo p 61wm
52 1 3/5	Tierce pp 61m
53 1 1/7	Septieme ppp 61m
54 8	Cor Anglais p 73r
55	Clarinet mp 73r
E	Celesta p (From Great)
F 4	Celesta (From Great)
	Tremulant

SOLO 7 1/2": V 7. R 7. S 7.

56 8	Viola da Gamba f 73m
57	Viole Celeste f 73m
58	Grossgedeckt f 73w
59 4	Hohlpfeife mf 73m
60 8	Tuba Mirabilis ff 73r
61	French Horn mf 73r
62	Hautbois mp 73r
	Tremulant
ECHO 5": V 5. R 5. S 6.	
63 8	Viole Sourdine mpp 73m
64	Vox Angelica mpp 73m
65	Rohrfloete pp 73wm
66 4	Fernfloete ppp 73w
67 8	Vox Humana pp 73r
G	Chimes p 25t
	Tremulant

COUPLERS 33:

To	16'	8'	4'
Pedal		GSCL	PGSCL
Great	SCL	SCL	GSCL
Swell	SL	L	SL
Choir	C	GSL	CSL
Solo	L		L

PISTONS 47: P 6. G 7. S 8. C 6

L-E 8. Tutti 6. Couplers 6.

CRESCENDOS: G-C. S. L. Register.

CRESCENDO COUPLERS:

Echo to Great
Echo to Swell
Echo to Choir
All to Solo
Reversible Great to Pedal
Full Organ on
Full Organ off
Tutti Cancel
Solo Couplers off Register Crescendo

THE ORGAN

THROUGH the courtesy of Dr. Koch T.A.O. readers have the opportunity of intimately studying this great instrument. Invaluable in such study is the addition of dynamic indications which enable every reader, whether or not he is conversant with the style of voicing Dr. Koch himself required in this particular instrument, to play the instrument in his own imagination and know exactly what each and every stop will do in comparison with every other stop in the organ. Thus, with dynamics indicated, we do not have to guess what is going to happen to our ensemble in the Choir when we are playing with Dolce and Unda Maris, and want to add one of the very interesting harmonics. We know without experimenting that the Septieme is so voiced as to produce a beautiful combination, while the Tierce will be somewhat stronger and may overbalance in certain effects, and the Nasard will produce a wierd effect, an unusual solo tone. We know also when the Choir Organ has been built up enough to stand the addition of one of the reeds and we know which reed is softer and can be added first; we also know without guessing just how much we need on the Swell Organ as a contrast to or background for the Choir Celesta. In other words, the dynamics reduce the job of playing a strange organ from that of guess-work to that of assurance. For all of which in this example we are indebted to the coopera-

tion and thoroughness of Dr. Koch.

We note also the correct emphasis placed on the work of three men: The man who told the builder what kind of an organ he needed for his work and what its stoplist should be; the man who turned this list of stops into a living organ specification; and the man who gave the finishing touches to the voicing and regulating.

This instrument replaced a 3-33 Roosevelt; it was donated by the Carnegie Corporation, the last instrument the Corporation donated after the great patron of the organ had passed away. Mr. Carnegie on March 8th, 1915, wrote to Dr. Koch that he had up to that time donated funds, in whole or in part, for 7000 organs.

THE RECITALS

RECITALS, inaugurated Feb. 11, 1890, are claimed to have been the first municipal organ recitals in America, and they have continued without interruption to the present day. Leonard Wales was the first official organist, followed in 1891 by H. P. Ecker. Dr. Koch was appointed in 1904.

March 1st, 1929, completes Dr. Koch's 25th year and presents the 1633rd recital; Dr. Koch plays his 962nd recital on that day.

DR. KOCH'S DEDICATORY RECITAL

Dec. 2, 1924

Dubois—Fiat Lux
Dvorak—New World Largo
Bach—Tocatta and Fugue Dm
Gaul—Little Bells of Notre Dame
Handel—Harmonious Blacksmith Variations
Mendelssohn—Midsummer Night's Dream
Wagner—Fire Music (Walkuere)
Tchaikowsky—Dance of the Fairy
Widor—Tocatta (5th)

1616th Program

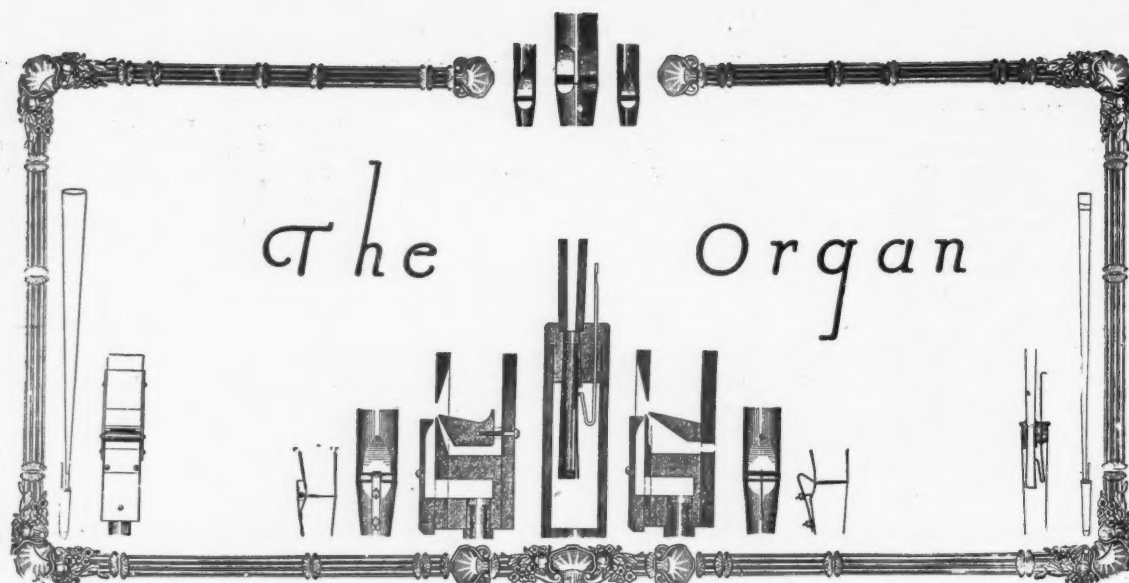
Hollins—Concert Overture Cm
Haydn—Andante (Quartet Dm)
Buxtehude—Fugue C
Dvorak—Goblin Dance
Massenet—Angelus
Rimsky-Korsakov—Bumble Bee
Boex—Marche Champetre

Dr. Koch shared his new instrument with guest recitalists and the following were presented in recital during the dedicatory season:

Daniel R. Philippi
Arthur B. Jennings
Charles A. H. Pearson (Of T.A.O. Staff)
James P. Johnston
Harold D. Phillips
Charles Heinroth.

Dr. Heinroth, as all good T.A.O. readers know, is the famous organist and music director at Carnegie Institute, also of Pittsburgh, and he too plays a Skinner Organ there. Carnegie Hall may be said to belong to Dr. Koch and by this time ought to be completely his personal property. Carnegie Institute of Technology in the same sense belongs to Dr. Heinroth and is his personal property. Thus Pittsburgh has two series of recitals, two concert organs, and two eminent organists—which is altogether too much for one city to claim. The work of Dr. Heinroth has already been proclaimed in the pages of T.A.O. and readers will find it by referring to their back files.

—THE EDITOR



Under the Editorship of

Mr. William H. Barnes

Combining the Practical Requirements of the
Organist with the Science and Technical
Supremacy of the American Builder

Mr. Barnes' Comments

THE ARTICLE by Mr. Max Hess of the Kilgen Organ Company on Mixtures gives some idea of the history of this class of compound stops in the organ, but at the risk of being elementary to some, I think it wise to go into some of the theoretical as well as practical considerations underlying the introduction and use of mixtures in the organ.

In the first instance let me state that the unsatisfactory character of the ensemble of many organs built during the past fifty years is due to imperfections in the tonal structure and an ignorance of the true acoustical laws directly bearing on tonal structure. It should be borne in mind that all sets of pipes introduced in an organ at a higher pitch than the prime or unison tone are introduced in strict accordance with the natural laws of sound with a view of substantiating or corroborating tones naturally present in the prime tone, but in an undesirably weak condition.

All the orchestral string instruments as well as the human voice have a series of tones higher in pitch than those which are known as fun-

damental or prime tones, inseparably associated with the prime tones. It is owing to this fact and to the perfect proportion and combination of these overtones with the prime tones that the resultant compound sounds are rich and beautiful to our sense of hearing.

Theoretically, a series of overtones has a great, if not a limitless upward range, but practically it is bounded by the very circumscribed power of the human ear. These overtones forming a series are known as harmonics, harmonic upper partials, or overtones of a prime tone. The prime tone is designated sometimes as the fundamental tone, ground tone, or prime partial. These upper partials bear a very definite relationship to the prime tone which in the more important upper partials is a simple proportion such as two, three, or four times the vibration period of a prime. The upper partial tones most frequently used in the tonal structure of an organ that appear either as separate ranks of pipes or in a series that is drawn together as a mixture are the first seven.

Assuming, then, that a series of harmonics are to be introduced into an organ to reinforce the upper partial tones of an 8' Diapason—which is the quality of tone in an organ that needs the upper partials reinforced

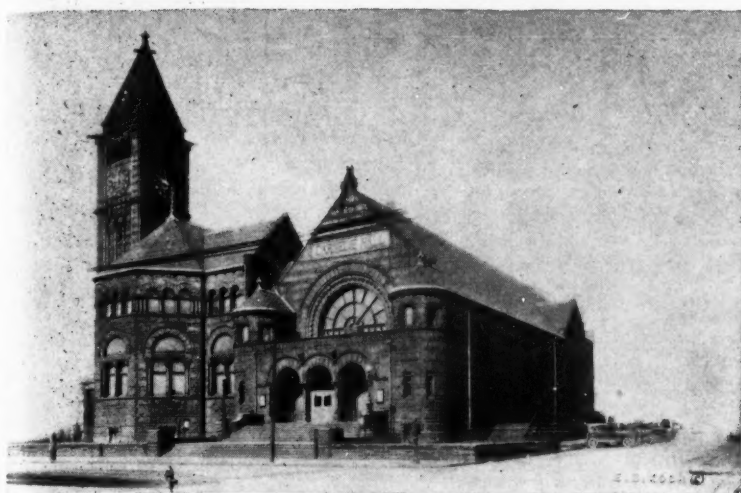
more than any other organ tone, as it is particularly lacking in harmonic development of its own. This is the real reason for the use of harmonic corroborating stops in the organ.

If all the pipes were of the viol or string type of tone, there would be no reason either theoretical or practical for the introduction of mixtures aside from the color—or timbre-creating value. The chorus reeds in particular are also rich in overtones and do not require mixture work necessarily to make them sound satisfying and complete, as does the Diapason work. Therefore, to supply the lack (that nature supplies automatically in string instruments and the human voice) of upper partials, the Diapason tone is reinforced artificially or synthetically by a series of ranks of pipes. The principal rank of this series is the first upper partial which is twice the vibration period of the prime tone and sounds the octave.

If it is assumed that the power of the prime tone is made to a scale equal to 100, the octave or first upper partial to properly balance this prime tone, should be of a power equal to about 70 on the same scale. The second upper partial has three times the vibration period of the prime, producing the 12th. This should properly be scaled at about 60 in power. The third upper partial has four times the vibration period of the prime and is the 15th. This might properly be scaled at 50. The fourth upper partial, not so frequently met with in mixtures, though a valuable harmonic, has five times the vibration period of the prime and is the 17th. This should be scaled considerably softer, say at about 40. The

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CARNEGIE HALL, PITTSBURGH

The institution made famous by Dr. Caspar P. Koch, as told in other pages of this journal.

fifth upper partial having six times the vibration period of the prime is the 19th, and should be scaled at about 35. The sixth upper partial, seldom employed in the organ, has seven times the vibration period and is called Septiemeor flat 21st. The seventh upper partial has eight times the vibration period of the prime and is the 22nd—or three octaves above the prime. Other higher partials are present in the human voice and in orchestral string instruments, but only those I have listed are used in organs, that form harmonious intervals with the prime. A set of upper partials such as has been enumerated and scaled to about the relative strength suggested (that is, becoming progressively softer the higher the upper partial) is in perfect accord with the acoustical phenomena as encountered in string instruments where these harmonics develop naturally.

These upper partials, when introduced in a mixture or compound stop, frequently double back on themselves or break an octave lower at one or two points in the scale upwards. Especially the highest partials have such small pipes that the practical considerations of producing the pipes themselves and tuning them after they are produced, make it impossible to carry them through the scale completely without doubling back.

Dr. Audsley in his *Art of Organ Building* states that the pipes of these upper partials have a peculiar, accommodating nature. He states "If they are properly scaled and regulated to be in balance with the principal Diapason tone they will still be in proper balance when many

more 8' stops are added such as pipes of the Viol quality, harmonic flutes, and reeds." He quotes in substantiation of this assertion the five-rank Dulciana Mixture in his own chamber organ which he states was soft enough to be agreeable with a single solo voice and yet was adequate to the full organ. From my own experience I have found this is true only to a limited extent, and though there is undoubtedly a certain amount of leeway, a mixture soft enough to be used with a single solo stop or even a single 8' Diapason is entirely inadequate to supply the upper partial development for the full organ.

I was particularly impressed with this fact in trying the two Mixtures in the Swell Organ of the Casavant in Tremont Temple, Boston. A magnificent Full Swell of some 25 stops, with 16', 8' and 4' chorus reeds, exists in this organ. The two Mixtures could be drawn with the foundation work, strings and flutes, and be exactly the right strength, but when the brilliant chorus reeds were added the Mixtures could be drawn on or shut off without adding or detracting anything from the ensemble. It therefore appears to be essential that if there is to be sufficient mixture work in an organ, at least two different mixtures are required, one designed and regulated for Diapason work, and one to be drawn with the full organ as a crowning touch, or what is sometimes termed the Grand Chorus Mixtures.

I refer now to the requirements of large organs; ordinarily a four-rank mixture of medium strength is all that is necessary in an organ of moderate size, with the addition of two

or three upper partials drawing separately, such as a 12th and 15th, with, of course, an octave.

If the reeds are sufficiently dominant and are of the brilliant trumpet quality, especially if there is a 4' Clarion, a powerful mixture seems to be entirely unnecessary in the ensemble, as there is quite sufficient harmonic development in reeds of this character to require no outside assistance.

Practically every organist is familiar now-a-days with the upper partials that are taken from a unit flute or a Dulciana and these are reasonably satisfactory for certain purposes, such as color, up to the third upper partial or 15th, but beyond this the discrepancy in power and tuning is usually too great to make the pipes useful when used as a separate harmonic such as the 17th or Tierce. It should be borne in mind that these ranks such as a Unit Flute or Dulciana by no means take the place of a true Mixture which is properly scaled and balanced so that the higher partials decrease in force as they rise in pitch in accordance with the acoustical phenomena of nature. A Unit Flute with these partials, however, in a small organ is a fairly good make-shift or substitute for mixture development, as far as it goes. The quality of tone is wrong, however, for blending and amalgamating with the prime tone of the Diapason, which as before stated is the principal tone that needs the reinforcement of its upper partials.

The whole subject of mixtures and harmonic development is full of interest and has by no means reached the artistic limit that it will some day.

The almost complete neglect of the subject for many years in this country, because of the inartistic and screaming Mixtures that formerly were introduced in organs, was as bad in its extreme swing, as were the screaming mixtures that were done away with altogether. A sane and sensible return to Mixtures is much to be desired and certainly the work that the Skinner Organ Company and Kilgen Company are doing along this line is greatly to be commended, as well as numerous other organ builders who are beginning to introduce Mixtures to a greater or less extent in their organs.



MOLLER

is now definitely established as the holder of the record for the largest theater unit organ in the world; the instrument was recently opened in the Met Theater, Philadelphia. Details and figures are given in other columns.

Mixtures

A Member of the Kilgen Staff Discusses a Few Phases of an Important but Difficult Problem

By MAX HESS

WE KNOW that there are two principal elements in the building of an organ—tonal and mechanical; and in the history of organ building both these elements are found, the one either handicapping or assisting the other. The earliest organ was simply a small set of pipes; of what tone is doubtful; possibly it was a collection, as Dr. Stainer says, of so many whistles. In the growth of the industry more pipes were added, some speaking possibly at different pitch to avoid duplication. At first the additional sound was possibly but the octave of the first. Following the basic principles of harmony in turn, pipes sounding other than the unison pitch such as a Quint were added and so was built up the first Mixture, consisting possibly of the first, eighth, twelfth, and fifteenth tones, each speaking at the same time the key was depressed for the prime tone. As the history of organ development proceeded, we find that separate controls for each set of pipes was introduced by the use of a slider, by means of which the wind supply could be shut off, giving rise to what is today called the Stop Action. Originally all organ pipes spoke at the same time and it was necessary to shut off all except those desired to speak. For this purpose sliders were introduced to shut off or stop from speaking the pipes desired to be silent—hence the term Stop Action, because it stopped or shut off the wind supply. The term Stop key has since changed its meaning and today a Stop Key opens the channel instead of closing it.

There is little dependable data available in the evolution of the organ but it is generally accepted that the early organ was limited in compass and used chiefly to accompany choirs or chants. At the time of the Reformation, congregational singing and chorales came into vogue and it was found that the organ was incapable of leading a congregation of voices. To overcome this, more pipes were added, calling for a larger wind supply and therefore larger valves or pallets. To counteract the heaviness resulting from the use of many pipes of normal pitch, smaller pipes of higher pitch were introduced, sounding some of the partials or harmonics. So we find that the fifth or dominant was used from neces-

sity in ensemble work and for the leading of the congregations in the chorales. So that it may be safe to say that the origin of the mixtures lay in the demand for more tone and power in the organ. As in most cases a departure from the original will lead to extremes, so in the history of Mixtures we find that their introduction leads the swinging pendulum to an undue extent and Mixtures seem to have been used in the organs of this period not only generally but to undue extent.

This is illustrated in the organ of the Monastery in Weingarten where the organ contained ninety-five ranks of Mixtures. I have tuned this organ and we had a common saying among the organ men in that day "that if the apprentice were not a good boy, he would be sentenced to tune a seven-rank Mixture through Eternity". This was the day of the excessive use of Mixtures.

With the mechanical changes in organ building that took place about 1830, when the first pneumatic action appeared, it was possible to add more foundation stops to the organ and as this action was perfected the introduction of the octave Mixture was gradually eliminated in both England and America. The tracker pneumatic action was followed by the coupling and producing a tendency to still further eliminate Mixtures, paving the way for Robert Hope-Jones who advocated an organ consisting solely of foundation stops and high pressure reed-work in the attempt to obtain brilliancy through couplers or excessive unifying. And so again does the pendulum swing from one extreme to the other. From an excess of Mixtures we now pass to the total elimination of Mixtures and an organ built along the lines of excessive coupling and unification is largely, if not totally, responsible for the absence of the Mixture in the organs of this later period.

There is no doubt that the screaming Mixtures produced by this principle were obnoxious to both organist and audience but it is debatable whether or not these reinforcements in the upper tones represented a true construction or approached the effect obtainable in an organ with carefully selected Mixtures. Dr. Audsley, with whom I had personal acquaintance, took the correct view when he

decried these screaming stops and demanded mutation stops carefully selected, scientifically and artistically scaled, voiced and regulated to balance with the prime tones of the particular section of the organ in which they were placed. The objection should not be in the use of Mixtures but against the crude type of Mixture that has been so generally used in the past. A well balanced Mixture is a wonderful asset in an organ, but it must be built and voiced artistically and regulated with the greatest care.

With regard to the construction of Mixtures, the first thing in designing a Mixture is to consider the size of the organ, the manual on which the Mixture is to be placed, and its particular use. Let us take for example a four-manual organ. The Mixture for the Great in such an organ should be of good full tone, let us say of five ranks, consisting possibly of the twelfth, fifteenth, nineteenth, twenty-second, and twenty-sixth.

This would be a rather assertive Mixture, there being three ranks sounding the fifth and two sounding the unison. Such a Mixture would require great care in balancing. Another Mixture of higher pitch but not quite as assertive might embrace five ranks, consisting of the fifteenth, nineteenth, twenty-second, twenty-sixth, and twenty-ninth, three ranks sounding a unison and two a fifth. This latter Mixture properly scaled, voiced, and regulated, will add timbre to the full ensemble in a manner not otherwise to be obtained. To illustrate further, assume that this last mentioned five-rank Mixture be placed in the Choir Organ. Here its chief value would be a solo stop and for use in the most delicate combination. Such a Mixture was built recently in a good sized four-manual organ the designer of which followed Dr. Audsley to the letter, insisting that this Mixture be so delicately voiced that it could be drawn with the Unda Maris consisting of two ranks of Dulciana pipes. The chief point I want to make in this, is to emphasize the tonal possibilities of the Mixture and the need for proper care and skill in the scaling, voicing, and regulating of mutation stops, which is far more difficult than the regulating of an ordinary straight stop. It should be noted that a Mixture suitable for corroborating the harmonics of the Great Diapasons should be scaled and voiced several times as big as a Mixture for a Choir Organ where delicate effects only are required.

As it is impossible to carry up some of the highest pitch ranks and to avoid harshness even where these ranks could be carried up, it is necessary to break back at some key or note. Many Mixtures are designed where the upper end speaks at 8' pitch and even 16' pitch. Generally these breaks have been made to occur at the same key or note causing an abruptness in scale which is not pleasant. Some of the English and European builders—especially the Italian in the Ripieno—distribute these breaks so that they do not occur at the same note. This custom has the advantage of eliminating abruptness in the breaks, but calls for great care to avoid a discord; but when artistically made it produces a satisfactory result not found in the old type Mixture.

Speaking of the Cornet, let me refer to an organ recently built to the design of Mr. Wallace Goodrich where the specification called for a Mixture consisting of an eighth, twelfth, fifteenth, and seventeenth, in a Swell Organ which comprised ten stops; this Cornet was built of large scale Dulciana pipes and proved exceptionally effective. The eighth, twelfth, and fifteenth, should be made to be drawn separately. In conclusion we are heartily in favor of the proper use of mutation stops, believing that they offered a wonderful field of tonal possibility for both the organist and the organ builder; the successful use of a Mixture in the organ depends not so much on the type of Mixture but rather on the judgment that is necessary in designing and voicing it.

Console Equipment

A Distinguished British Builder
Shows Friendly Interest

A Letter from HENRY WILLIS

IHAVE FOLLOWED with interest in recent numbers of THE AMERICAN ORGANIST the very interesting section under your auspices. It is splendid to have a Forum in which opinions of all sorts can be freely expressed.

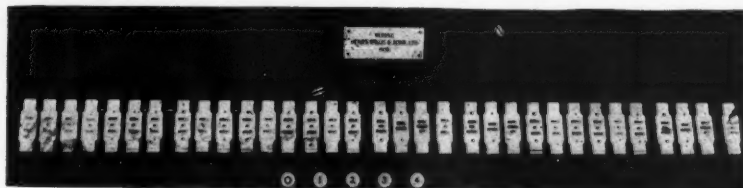
I keep in close touch with progress in U. S. and have noted with satisfaction the tendency among certain American organ builders to standardize upon what is frequently called the "English" Console, i. e. with drawstop knobs for the speaking stops and couplers by tilting tablets over the top manual. This is the scheme that I have used myself for some years past. The Tremolos al-

ways being by drawstop knob with and above the group of speaking stops they affect.

I feel in the strongest possible manner that it is essential that there should be a standard order for the coupler tablets which should be predetermined so that the relative order

is for it to be unnecessary for the player to use the drawstop handles or coupler tablets at all but to have all controls with the keyboards themselves.

As regards coupler controls, etc., I am all for the utmost simplicity and view with distrust a multiplicity



A WILLIS COUPLER-BOARD

Showing the current practice of placing couplers in the famous Willis Organs; the photo shows the coupler-board of the 4m Willis in the church of St. John the Baptist, London, England.

reading from left to right should be the same no matter what the size of the organ may be.

After consultation with very many eminent organists I decided upon an arrangement that coincided absolutely with the suggestion of Lynnwood Farnam: it seemed so perfectly logical—here it is.

On the left the manual to Pedal couplers, next the Octave manual to Pedal couplers, then the couplers to the Great Organ, the Couplers to the Swell, Choir, Solo, and Echo, in that order. I send you a photograph of a standard 4-manual Willis coupler-tablet arrangement which is very clear. You will observe that the 16' and 4' couplers are always placed the 16' to the left and the 4' to the right of the intermanual coupler. Unison-releases, or as we call them Unison-off, tablets are placed to the right of the individual octave coupler group, this is so that the 16' and 4' couplers may be the more readily operated without touching the Unison-release.

In the photograph it may be observed that the engraving of the direct manual to Pedal and the intermanual couplers appears to be lighter in color than the "fancy" couplers. They are actually engraved in Red to indicate what I term master couplers, all of which are controlled by reversible pistons placed in the respective manual key slips. This is always done as a standard fitting.

With reference to the cancel pistons for the individual manual departments, this is provided immediately to the left of the ordinary manual pistons which are numbered 1, 2, 3, 4, etc.; being a cancel I have it engraved 0 (zero) as an indication. It seems to me that this position for an individual cancel "gadget" is much more logical than to have it with or near the drawstops themselves. Surely the ideal we are all aiming at

of controls the value of which is debatable. I doubt the advisability of linking up the Pedal stops with manual pistons except in the case of the Great Organ—independent toe pistons are provided for that purpose—when one wishes to alter the color of the whole organ, General pistons acting over the whole organ are, or should be, available, completely adjustable of course, otherwise their value is small. I very much dislike double touch pistons for reasons that are obvious.

A piston which I fit as a standard is an "Octave coupler cancel" which takes off all Sub and Octave couplers, leaving any direct intermanual or manual to pedal couplers that may be on. We move slowly over here, but, I trust, surely.

The photograph I send you is one of the fascia-board carrying coupler tablets and General pistons belonging to the console of the 4m at St. John the Baptist, Holland Road, London, just completed.

If it would be of interest to your readers I will be happy to send you a photograph of a fair sized 4 manual console for St. Albans Cathedral to be manufactured here shortly.



THIS LOOKS LIKE IT
WE HAVE WANTED A STANDARD
PISTON TO MEET EVERY
REQUIREMENT

By DONALD S. BARROWS

THE symposium on console accessories, particularly the preferred functioning of the combination action, is one of the most useful of the many discussions for which you have provided space, and I hope that it will not result in the ex cathedra establishment of a standard based on a survey of the opinions expressed.

The organ console is peculiarly adaptable to reflect the personal preferences of the man who uses it most and it should never be standardized to the extent which would make it as interesting as a Ford tractor.

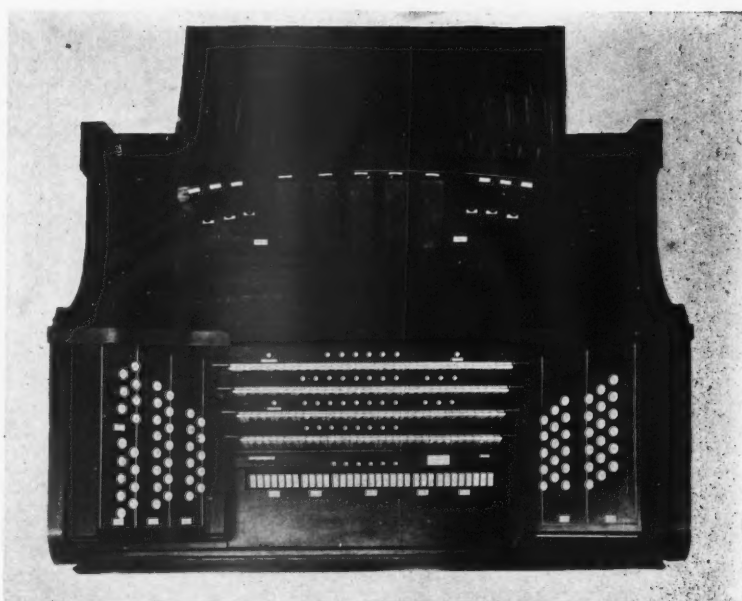
Many of the preferences which have been expressed as to combination action are not necessarily exclusive of the preferences of others. The frequent suggestion that manual couplers should be controlled by second touch of the manual pistons is one of the excellent ways of solving the problem but it only solves it for those who want it that way, and it eliminates the simultaneous provision of a suitable pedal, and Mr. Austin is of course right in holding that anything which the organist may need simultaneously should be available on one piston.

Perhaps sufficient thought has not been given to the possibilities of advance preparation so that any piston may be optionally used in any one of four ways without using double touch at all. The possible uses are (1) manual stops alone, (2) manual stops plus manual couplers, (3) manual stops plus Pedal, (4) manual stops plus manual couplers plus Pedal. Any of these effects are available by the simple expedient of adding advance controls in the shape of two onoroffs, one controlling the separation of the manual couplers and the other the separation of a suitable Pedal from the manual pistons. These optional selectives should be placed in the key strips so that they can be touched at some convenient time prior to the use of the piston which they are to affect.

I am really not arguing for a particular device but for the establishment of a fundamental principle which refuses to standardize the console to suit the majority of those who have so far expressed opinions. While we are about it, we might just as well make the console adaptable for every taste. The organist who prefers couplers permanently affected by manual pistons has merely to set the selective to the on position and leave it alone, and so likewise the man who prefers Pedal stops perpetually drawn on manual combinations may set the selective to achieve that questionable result, but the great majority will appreciate the increased flexibility which the advance selectives give.



THE World's Largest Unit Organs THROUGH the courtesy of Mr. Vermont Knauss, whose name is



TULSA, OKLAHOMA: FIRST METHODIST

The Aeolian Company supplies for its new First Methodist organ the type of console discussed by Henry Willis, with the coupler-board distinctly in evidence. Readers will note that this type of "English" console prevails in one of the four illustrated in this issue of T.A.O. while the stop-tongue prevails in the other three consoles.

growing increasingly wellknown to readers of T.A.O., we have the information that the actual data on the three largest units in theaters are somewhat as follows:

The Met, Philadelphia, built by Moller, has 3178 pipes (246 percussion and traps, a total of 3424);

The Forum, Los Angeles, built by Kimball, has 2971 pipes (294 percussion and traps, a total of 3265);

The Roxy, New York, also by Kimball, has 2479 pipes (319 traps and percussion, a total of 2798).

Thus our supposition that the Met Moller is the largest unit in the theater world seems to be fact and not supposition. At least these columns have this tribute to pay to the Moller organization that whenever Mr. M. P. Moller has anything of interest to the organ profession he takes the profession completely into his confidence and lays all the facts on the table. After the rather severe criticism we gave last month to the builder's statement as to size, it gives all the more pleasure to award tribute now on this other score. Doubly great is the pleasure, since my warrior friend Mr. Shulenberger of the Moller office has not yet resented the criticism. To take criticism in silence and praise in thanksgiving, that is indeed the attribute of a great man.

However the main point is that the organists have a great service to render to organ builders, and the builders in turn have an equally great

service to render the organists. Only the closest possible friendship and confidence can bring the best results. This is no criticism of the Kimball Office for withholding data on their Roxy organ; they had to withhold it for the purchaser's sake, not their own. These pages have already awarded them warm praise for their achievement in placing such equipment in so wonderful a theater—how many other builders had any lavish plan for this magnificent theater?

Mr. Knauss did not find his facts floating through his office window on a balmy breeze. He had to dig for them, just as he digs for everything else he wants. Hard work is making him one of the greatest factors in the theater organ world of today.

THE EDITOR

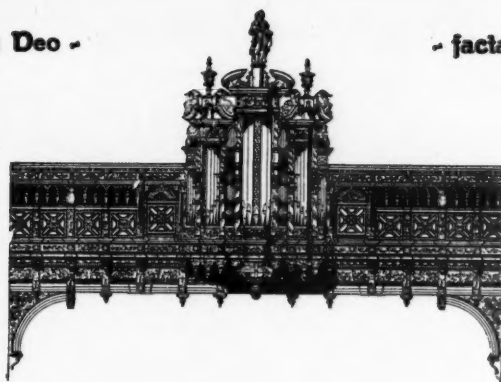


DR. CASPAR P. KOCH
CARNEGIE HALL—PITTSBURGH
Selections

Brahms—Hungarian Dance Fsm
Stewart—Hawaiian Fantasy
Gaul—At the Foot of Fujiyama
Brewer—Echo Bells
Morandi—Concert Overture
Krebs—Concert Fugue G
Swinnen—Chinoiserie
Johnston—Evensong
Kroeger—Marche Pittoresque
Yon—Gesu Bambino
Stoughton—Chinese Garden
Russell—Bells of St. Ann
Thomas—Raymond Overture
Mendelssohn—Wings of Song
Nevin—Dav in Venice
Guilmant—March on Handel Theme

- gratias Deo -

- facta non verba -



The Church



Under the Editorship of
Mr. Rowland W. Dunham
 In Which a Practical Musicianship and Idealism
 Are Applied to the Difficult Problems of
 the Organist and Choirmaster

Mr. Dunham's Comments

CAN ANYONE foretell the result of the revolutionary changes in the motion picture industry? Certainly the effect upon the musical forces in the theaters will be far-reaching. The evolution that occurred there from the early days has been most interesting. When we went to the "movies" for ten cents our musical accompaniment consisted of dreary thumping upon an indifferent piano. Then came the use of traps to add to the noise.

Some clever person hit upon the idea of the use of the organ. Prices of admission suddenly jumped to take care of the increase in overhead. The pianists who had been dispensing the musical accompaniment were transferred to the organ bench and essayed to fill the requirements.

The influx of many better trained players had the effect of raising the standards until a particular style of playing became more or less standardized. For a purely theatrical use this has served its purpose rather well despite the criticisms that were entirely justified.

Now we have the "sound-movies" with what at first, for purely com-

mercial reasons, attempted to be the virtual elimination of organs and orchestras. The union has been fighting this move but there is little doubt as to the eventual outcome.

In the ranks of theater organists have been some players who are men of talent and ability. The natural place for these individuals will be in the church. Already I have seen a rush for positions that is becoming more and more general.

There is one aspect of the situation that is worth considering. The public has for a long time become imbued with an idea that the organ playing of the theater was the ideal and that of the church a painful necessity. Will the theater style invade the church or will the players conform to the traditional church methods?



CARROLL W. HARTLINE

TRINITY LUTHERAN—READING, PA.

"Lord is My Light"—Matthews (s-a duet)

"Vesper Hymn"—Delamarter

"Benedic Anima"—Buck

"O Praise the Lord"—Demarest

"Magnify His Name"—Martin

"Watchman What of the Night"—Sargeant (very good tenor-bass duet)

"Silent Sea"—Neidlinger

Kinder—At Evening

Silver—Jubilare Deo

Bonnet—Caprice Heroique

This is an interesting phase which will bear watching. It is notable that many denominations in Protestantism have recently formed committees to consider the music situation. These have brought about reports that have been encouraging. In nearly every case they have advised the placing of musical responsibilities in the hands of trained professionals. The increase of the cost of these suggestions will, of course, militate against their adoption in many cases. But the movement is an encouraging one.

If the churches in selecting organists and directors are fortunate, we are bound to see a sharp rise in our church music standards. If the weak sisters of the theater are able to make any considerable headway there is likely to be a brand of music in our churches that shall be detrimental. Imagine the use of the "slide", that ukelele imitation so popular in the theater, in connection with our hymns and anthems! And how will the thick, swell-ridden, vox humanized organ playing by one-footed experts appeal to our congregations?

Our serious organ profession is rather well filled with level-headed artistic men and women. It would seem that they are capable of taking care of this unusual situation. At any rate I am going to assume they will do so. Here is a good chance for the A.G.O. to advertise the significance of their degrees and for the N.A.O. to do a little work in the interests of legitimate organ playing. As a member of both organizations I am glad to pledge the support of these columns in the cause we all champion.

Volunteer Chorus Work

A Practical Discussion of All the Details of Organizing and Maintaining a Volunteer Chorus

By A. LESLIE JACOBS

THE IDEAL medium for the choral phase of church worship is the choir of volunteers. The average professional choir-singer is sometimes the most mercenary individual in the music market. He brings to his task little sincerity and less understanding of the spirit of religious worship. If he deliberately plays to the galleries and just as deliberately attracts unnecessary attention to himself; if his attitude of superiority creates unrest in the choir and his indifference dissipates the atmosphere of the service; if his work is careless, he excuses himself by saying that the church pays too little and expects too much.

The unhappy and dissatisfied person is the one who knows himself to be unnecessary. The choirmaster who expects to organize a successful choir must recognize that fact; it has a vital bearing on his ultimate success or failure. The choir member who is assured that the director depends on him, will give his best to the organization. Given occasional prominence, he will become not only faithful but enthusiastic. That spirit of faithfulness and enthusiasm is the life of the choir. Nothing does more to kill that spirit than the solo quartet. Against mercenariness, aloofness, indifference, conscious superiority, what chance has the director? If he wants to have a strong effective choir, he will have to eliminate disturbing elements, and do so at once. With soloists monopolizing all the glory, how can the choir singer feel other than unnecessary?

The question is sometimes asked me, "Can you hold a choir through a sense of duty?" No! Decidedly no! Very few sing in a chorus to render church service. An appeal to help the church by singing in the choir usually falls on deaf ears. People are instinctively selfish; nobody wants to give unless he can expect something in return.

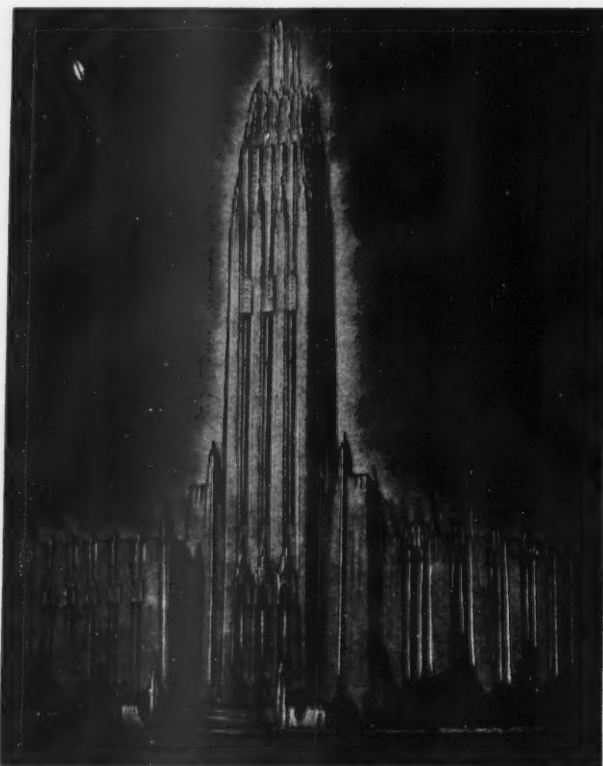
The clever choirmaster will make no appeal to service. In fact he will make no general appeal at all. Instead of making a plea for singers, he will announce a try-out at which the successful applicants will be accepted into the choir. He will make membership an honor, not a duty.

He will emphasize the selectiveness of the organization, and he will have more applicants than he can use.

I have suggested two of the basic principles of choir organization. The singer must feel that he is honored, and he must feel that he is necessary. But the director must give more than that if he wants a vital organization.

sing, and wants to sing, though he may not openly admit. If the choir of his church can offer him this opportunity to pour out himself, he will join and do so eagerly. Couple this with the chance to improve his voice, that medium through which he finds self-expression, and we have solved the problem of getting people to join the volunteer choir.

The burden of holding the choir rests solely on the director. If he lacks either the understanding of the voice, or an interpretive sense, he is bound to fail. Many choirmasters, because of their armchair and bigoted attitude, are unable to offer much



TULSA: BOSTON AVENUE M. E. CHURCH

Showing the new type of architecture which evidences the encouraging fact that tradition is losing its hold and men are reaching out after something new, something original, something better than a copy of the past. A Kilgen Organ is to be part of the equipment.

The average potential choir-singer will join the choir because he sees an opportunity for musical and vocal training; he seeks it as a means of self-expression. The director who can offer these, has an effective choir always.

To the average individual, singing offers an avenue for the full expression of his joys, sorrows, hopes and ambitions. Singing enables him to forget himself. A psychologist in a recent book classifies singing as an instinct, such as any other we possess. This means that everyone can

musical appreciation to their choir, to say nothing of voice training. Remember that no matter how much choir members may be taught of note values, time, and such matters, if they do not know at least the fundamentals of breathing, co-ordination of voice and body, resonance, no amount of note learning or interpretive ideas will produce satisfaction.

Thus the so-called choir problem proves to be neither a choir problem nor a church problem, but a director's problem. He must be enough

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The New
MASTER KEYDESK
for **ESTEY ORGANS**



THE MASTER KEY

A Summary of the Master Key

IN ANNOUNCING the New Master Keydesk, the Estey Organ Company is offering a perfected console to give an organist the quickest and fullest response from the tonal resources of an instrument. It is a keydesk for a master organist.

The Master Keydesk is virtually a summing up of the best mechanical and electrical organ designing of the last twenty-five years—the era of the modern pipe organ. The *principles*, or general methods of accomplishing the dozen odd functions of an organ action as incorporated in the Master Keydesk, are not new but tested by time in earlier Estey actions and in the present action of other builders of fine instruments. The *details* of design and workmanship have been refined and simplified in this new product of an old organization.

One or more of the various parts of this Keydesk will be found to be identical in principle with corresponding parts in one or more of the other high grade American organs. There are no secret methods or mechanical patents of any great value in the art of organ building. In designing this new Master Keydesk, Estey has drawn upon the experience and judgment of men whose experience includes a thorough knowledge of the product of all the fine builders. The result is comparable to what you would expect in an absolutely new car designed by skilled automotive engineers. This new Keydesk is quiet, rapid, responsive, and of maximum flexibility to meet the demands of modern stop-schemes and console accessories.

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AS KEYDESK

M Era of Console Design

THIS new mechanism is different from previous Estey actions, different from contemporaries, and is new in the sense that it is a new combination of established and tested principles of design. With the entire organ building art to choose from, excellence and not expediency determined which type of the various mechanical movements should be included.

The details of the mechanisms are pictured and explained in a new booklet. Some of the Estey improvements and refinements are pointed out. Every principle and part of the Master Keydesk is improved by fine old Vermont craftsmanlike workmanship and the unexcelled raw materials that can be appreciated fully only by the inspection of a completed organ, or better yet, a visit to the Estey factory.

From the design of the console case, which reflects a dignity and a substantial beauty in harmony with the tradition of the Organ, to the smallest detail, the ideas of master organists have been followed minutely.

In the final analysis, the Keydesk is made exclusively for the organist. His troubles or joys with the organ mechanism are his own; the tonal beauty he shares with his audience. For this reason, the Estey Company, believing this console summarizes the best in mechanical principles, workmanship and the consensus of organists on the details that make for "playability"; have called it the Master Keydesk.

The Master Keydesk is furnished in three types; with draw-knob, tilting tablet, or luminous-piston stop control. The first two have been standard systems for years, and many organists are enthusiastic advocates of one or the other of these systems. The luminous-piston type is an exclusive Estey design announced six years ago and growing in favor rapidly because of its speed and other advantages over the older types. A demonstration of the luminous-piston control is convincing; but as the stop control system is often a matter of personal preference and custom, Estey offers a choice of the three types.

Send for the Circular on the Master Keydesk

ESTEY ORGAN COMPANY

BRATTLEBORO

VERMONT

of a psychologist to make his choir members feel a certain distinction, both personal and group. He will be wise enough to eliminate duty from his vocabulary. He must have a knowledge of vocal and interpretive technic, and the ability to transmit both with ease. Such is the ideal director; he can make an unusual choir out of very ordinary material. It has been said that the great conductor is not one who has great material, but one who makes his material great. The more any director tries to master those qualities, the greater are his chances for success, and the deeper his own pleasure and satisfaction.

Children's Choirs

Practical Suggestions from Experience in the Flemington Choirs

By MISS VOSSELLER

VERY TRUTHFULLY can we say that no choir is greater than its tone quality; there is no limit to the beauty that should be sought. Not only is the choir's popularity greatly increased, but the spiritual influence is dependent upon its tone-quality.

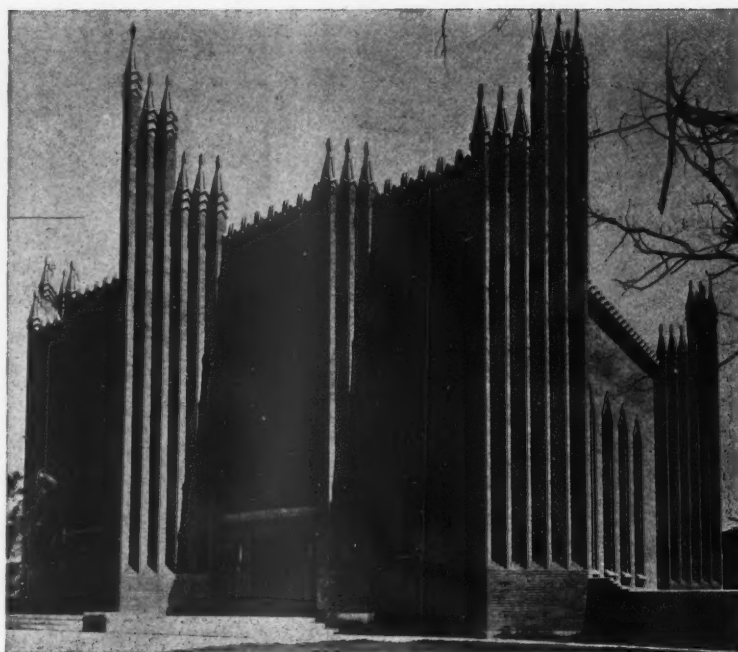
One must not imagine that a good quality is developed, and then held as something accomplished; it is as elusive as a breeze, and one's ear has to be constantly alert to its slightest deterioration.

With the opening of the season's work, each voice should be tried out privately, and a record made of the pitch-ability, quality, and range. Can you imagine trying to build anything of importance without a careful examination of the materials to be used? In this private interview with the chorister, his strength and weakness can be discussed with him, and he can be shown how to overcome his difficulties. His reaction in the rehearsals will be toward a determined improvement, for he feels you are interested in him, and his personal touch will bless your efforts in many ways.

Here are four important points that must be closely watched if the tone is to improve:

1. A fine posture, both standing and sitting.
2. Good breathing, free, easy and natural.
3. A soft throat and chin.
4. A very soft tone.

The fine posture gives the lungs and throat free play, keeps the mind alert, and greatly improves the appearance of the singer.



TULSA: CHURCH OF CHRIST THE KING

Another example of the fact that men are not content with accepting, but propose to do some thinking, in matters of the church. The old forms are done away with. Certainly if any nation can arouse hopes for the future of a new and invigorated church, America with all its freedom from tradition ought to be that nation.

Good breathing, which must be perfectly natural, makes the tone even and free, and gives the chorister the ability to sing long phrases smoothly. A soft throat makes it possible for the larynx to have free play, and when the muscles of the chin and throat are loose, the tone is naturally thrown up into the head cavities and so becomes pure and ringing.

A soft tone is the only foundation on which a pure and beautiful voice can be built; and those who claim the voice must be brought out, and tell the student to sing out in big voice are courting trouble for the future. The soft tone lays a foundation for the perfect pianissimo, and gives the muscles that control the voice the opportunity to grow in strength in nature's way. Loud singing forces the tone down into the throat, while soft singing lifts the tone up into the resonating cavities.

And while the tone is soft at first (and always when desired) a vitality is put into the soft tone that makes it alive and sparkling. The youngest chorister's tone is very small, but pure; while the older ones' voices are vital, colorful and very ringing. But the foundation of all beauty of quality is based on the softest tone that can be imagined. When you insist on soft singing, you are not only

playing safe, but you are developing an instrument that will rise up and bless you.



Calendar Suggestions

By R. W. D.

ANTHEMS FOR LENT

"BREATHE ON ME, BREATH OF GOD"—Noble. A new anthem with a text which is a favorite. It is devotional in style with two high spots for contrast. In four parts throughout, to be sung a cappella. A fairly good choir should be able to do a nice piece of work with this number. There is opportunity for quiet, sustained singing; by conserving the forces the effect of a tremendous climax may be achieved, the second ff serving as the height of the intensity. The art of conserving the power of the chorus for the real climax, which usually occurs but once in a composition, is one that should be the aim of all directors. 4p. (Schmidt)

"AVE VERUM"—Rowland W. Dunham. Once in a while even a modest man will make a suggestion like this. This is a simple setting that gives the chorus a chance for some unaccompanied singing with an instrumental interlude and the support of the organ at the climax. There is the minimum of chance of being seriously off pitch in this short anthem. There is an ending somewhat like Elgar's

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TULSA: FIRST PRESBYTERIAN

Organ building has not only kept pace with the church and with the architect, but has gone far ahead of both. This Hillgreen-Lane console departs from the tradition of our fathers and adopts the modern stop-tongue arrangement; the church also departed from tradition and secured an organ not for accompanying congregational hymns but for enriching a complete service.

setting of the same text. 5p. (Boston Music Co.)

"A BALLAD OF THE TREES AND THE MASTER"—Philip James. To me this is the finest setting of a remarkable poem. The harmonic scheme is one that appears in church music only too rarely. It is part-writing of the superior sort with the un-failing creation of a very fitting atmosphere when the anthem is properly sung. A cappella and with divided parts. A good choir should do it frequently. One of the supreme anthems of the American repertoire. 5p. (Ditson)

"BY THE WATERS OF BABYLON"—James. Mr. Farnam tells me he thinks this is the best work of the Composer, which is high praise indeed. It is surely far ahead of the settings by Coleridge-Taylor or Gounod. More difficult than the preceding, it is well worth the work required for preparation. Intensely dramatic the anthem offers complete opportunity for the full gamut of choral effects besides being quite the ideal for the season in sentiment and appropriateness. 11p. (Gray)

"O HOLY JESU"—Mackinnon. A quiet motet with that exquisite refinement and simplicity which marks the writing of the Composer. The organ part may be omitted. It is new enough to be fresh to the people, it is original enough to be very much worth doing, it is easy enough to be sung effectively with little trouble to a fair choir. 6p. (Gray)

"WASH ME THOROUGHLY"—Wesley. There is no Lenten anthem which makes a deeper appeal. It is certainly one of the greatest of English anthems. The expressive use of figure treatment is a feature, all of the parts having themes of significance to be delivered with the utmost expression. The art of free choral counterpoint is displayed here at its best. No solos, medium difficulty and continuous organ part. 5p. (Novello)

"I WAITED FOR THE LORD"—Mendelssohn. There is no necessity to describe the possibilities of this old stand-by. As it is to be found in almost every library this is merely a reminder that it may be effective for an occasional performance.

"COME UNTO HIM"—Gounod. Another one of the older anthems. It is in six parts (male voices divided). For Passiontide the use of this anthem is appropriate. As in most of Gounod's writing there is a suave melodiousness that seems attractive to most people. Should be sung a cappella.

ORGAN MUSIC

Franck—Priere
Franck—First Chorale
Brahms—O World I e'en Must Leave Thee
Grace—Meditation
Parry—Chorale-prelude on Eventide
Barnes—Chanson
Barnes—Finale (First)
Bach—O Man Bemoan
Barton—Benedictus
Reger—Benedictus



Service Selections

MISS JESSIE CRAIG ADAM
THE ASCENSION—New York
"Spring's in the Desert"—Jennings
"Evening Hymn"—Balfour-Gardner
"O Harken Thou"—Noble
"Lord of the Worlds Above"—Beach
"Jubilate"—James
"Lord Let Thy Spirit"—Webbe
"O Come Before His Presence"—Martin

WILLIS ALLING

GOOD SHEPHERD—New York
"Behold the Days Come"—Woodward
"Rejoice in the Lord Alway"—Purcell
"Night is Far Spent"—Steane
"Rejoice Greatly"—Woodward
"God is Our Refuge"—MacFarlane
"Praise the Lord"—Maunder

SETH BINGHAM

MADISON AVENUE—New York
Debussy—Lotti and Minuet
Bingham—Pioneer America
Bingham—Puritan Procession
b. "O Zion Haste"—Walch
"O Come to my Heart"—Ambrose
"God That Madest"—Matthews
"Hear Us Lord"—Rossini

DR. CLARENCE DICKINSON

BRICK CHURCH—New York
"With a Voice of Singing"—Shaw
"Lord For Thy Tender"—Farrant
"Welcome Dear Redeemer"—Franck
"O Praise Jehovah"—De Lamerter
"Bow Down Thine Ear"—Hebrew Trad
"What if the Night"—Thompson
"O For a Closer"—Foster
"Hear My Cry"—Milligan
"And Sharon Shall Be"—Cloekey
"Come My Way"—Williams

MARK S. DICKEY

FIRST BAPTIST—ARLINGTON, MASS.
"Jubilate of"—Nevin
"Be Ye All of One Mind"—Godfrey
MacFarlane—Evening Bells

WILLIAM RIPLEY DORR

WILSHIRE PRESBYTERIAN
LOS ANGELES, CALIF.
"Flanders Requiem"—La Forge
"Souls of the Righteous"—Noble
"Beneath the Shadow"—Dickinson
"Seek Him That Maketh"—Rogers
"Beautiful Savior"—Christianson*
"Savior of the World"—Moore
"Alleluia"—Father Finn
"Countless Hosts"—Grieg-Dickinson*
"Father of Mercies"—Waddington
"Jesu Friend of Sinners"—Grieg-Dickinson*
"Bread of the World"—Candlyn
"Deep River"—Mitchell*

Many of the above works are taken from the 53rd, 54th, and 55th concerts of Mr. Dorr's choir; those marked * are 8-part unaccompanied. Mr. Dorr says: "Anyone not familiar with the compositions of Christiansen should send for his complete works, which rank with the finest contemporary work. . . . We find it improves his 'Beautiful Savior' to put it up a whole tone, which takes the sopranos and tenors up to B-flat."

WILLIAM A. GOLDSWORTHY

ST. MARK'S—New York
Dieckmann—Son of Sunshine
Phillips—Behind the Clouds
"God Is a Spirit"—Grant
"Sing Unto the Lord"—Russell
"To Whom Will Ye Liken"—Parker

GEORGE LEE HAMRICK

FIRST BAPTIST—ATLANTA, GA.
"Recessional"—DeKoven
"They that Wait on the Lord"—Galbraith
"Unto Thee O Lord"—Henrich

ALBERT TUFTS

FIRST M. E.—LOS ANGELES
Program of Men's Glee Club of South Park Baptist. Broadcast
"My Anchor Holds"—Towner
"To Sleep"—Adams
Saxophone, "Holy City"—Adam
"Until the War is Ended"—Spiritual
"Golden Slippers"—Spiritual
"Remember Me Mighty One"—Kinkel
"Let the Lower Lights"—Bliss



Tone-Families Defined

Classified Lists of Registers and Stops Offered to Theater Organists—Clarifying a Sometimes Dark Situation

By VERMOND KNAUSS

BEFORE we undertake the study of practical registration we will acquaint ourselves with the stops used in the unit organ.

The builders have not adopted a uniform system of nomenclature for the derivatives of the various registers themselves. In the following analysis of four large theater unit organs installed within the last few years by leading builders we find a rather confusing mixture of stop-names. For instance, one builder labels the 4' derivative of the Waldhorn as a Waldhorn 4' in one organ and as a Gemshorn 4' in another larger but slightly earlier instrument. We find one builder labeling the 16' derivative of the Tibia Clausa as Contra Tibia Clausa 16', another labeling it as Contra Bass 16', and still another as Bass 16'. One builder labels the 16' derivative of his Tuba Horn as Ophicleide 16' and another labels the 16' derivative of his French Horn as Ophicleide 16'. Without any indication whatsoever of their derivation, we find Twelfths and Nazards 2-2/3' taken from the following: Waldhorn, Tibia Minor, and Concert Flutes; and Fifteenths 2' from the following: Waldhorn, Violin, and Viola. Many additional instances that might be confusing to the novice will be found.

The stop-names appearing first in each stop-group of the analysis indicate the actual character of the pipes

constituting the main section of the rank, and the names in parenthesis are the names the builder used on the stop-tablets.

PURE ORGAN-TONE

Diapason Phonon 8'; Diaphone 16', Principal 4'.
Diaphonic Diapason; Diaphone 16', Principal 4', Octave 4'.
Open Diapason 8'; Open Diapason 16', Diaphonic Horn 16', Octave 4'.

FREE ORGAN-TONE

Waldhorn 8', 4'; Gemshorn 4', Twelfth 2-2/3', Fifteenth 2'.
Dulciana 8', 4'.
Aeoline 8', 4'.

FLUTE ORGAN-TONE

Tibia Plena 8', 4'.
Tibia Clausa 8'; Contra Tibia Clausa 16', Contra Bass 16', Bass 16', Tibia Flute 4', Solo Piccolo 4', Piccolo 4'. Tibia Nazard 2-2/3', Tibia Twelfth 2-2/3', Tibia Piccolo 2', Piccolo 2', Whistle 2', Tierce 1-3/5', Fife 1'.
Clarabella (Tibia Mollis) 8'; Tibia Profunda 16', Contra Clarabella 16', Tibia Dura 4'.
Tibia Minor 8'; Bourdon 16', Stopped Flute 4', Nazard 2-2/3', Flautino 2'.
Lieblichgedeckt 8'; Lieblichgedeckt 16', Lieblich Flöte 4', Lieblich Nazard 2-2/3', Lieblich Piccolo 2'.
Concert Flute (Orchestral Flute) 8'; Bourdon 16', Flute 4', Nazard 2-2/3', Piccolo 2', Tierce 1-3/5'.
Concert Flue (Claribel Flute) 8'; Bourdon 16', Orchestral Flute 4', Nazard 2-2/3', Piccolo 2', Tierce 1-3/5'.
Concert Flute 8'; Bourdon 16', Contra Flute 16', Traverse Flute 4', Flute Nazard 2-2/3', Piccolo 2', Tierce 1-3/5', Seventeenth 1-3/5', Quintadena 8', Quintaton 16'.
Flute Harmonic (Fife) 4', 2', 1'.

VIOL ORGAN-TONE

Gamba 8', 4'.
Gamba Celeste 8', 4'.
Salicional 8'; Salicet 4'.

ORCHESTRAL STRING-TONE

Cello 8'; Contra Bass 16', Double Bass 16'.
Solo String 8', 16', 4'.
Viole d'Orchestre 8'; Contre Viole 16', Viole 4'.
Viole Celeste 8'; Octave Celeste 4'.
Violin 8', 4'; Contra Violin 16', String Twelfth 2-2/3', String Fifteenth 2', Violin Fifteenth 2', Fifteenth 2'.
Violin Celeste 8', 4'.
Viola 8', 4'; Viola Twelfth 2-2/3', Violetta 2', Fifteenth 2'.
Viole d'Amore 8'; Viole 4', Nazard Viol 2-2/3', Viole Fifteenth 2'.
Muted Violin 8', 4'.

ORCHESTRAL REED-TONE

Oboe Horn 8'; Contra Fagotto 16', Oboe Clarion 4'.
*Krumet 8'.
Saxophone 8'; Bass Saxophone 16'.
†English Horn 8'; Double English Horn 16'.
Oboe 8'; Bassoon 16'.
*Kinura 8', 16', 4'.
Clarinet 8', 4'; Bass Clarinet 16'.
Orchestral Oboe 8'.
Musette 8'.
*Can be used as muted brass being played forte or fortissimo in jazz.
†At least one builder installs his English Post Horn under the misnomer "English Horn".

ORCHESTRAL BRASS-TONE

Tuba Profunda 8', 16'; Clarion 4'.
Tuba Mirabilis 8', 16'; Trombone 8', 16'.
Tuba 8', 16'; Baritone 8', Flügel Horn 8', Cornet 4'.
Tuba Sonora 8', 16'; Clarion 4'.
Tuba Horn 8'; Tuba Profunda 16', Ophicleide 16', Cornet 4'.
†English Post Horn 8', 16'.
Brass Trumpet 8'.
Trumpet 8', 4'; Trombone 8', 16', Double Trumpet 16', Cornet 4'.
Serpent 8', 16'.
French Trumpet 8'.
French Horn 8'; Ophicleide 16', Ballad Horn 4'.
Muted Cornet 8'.
Echo Horn 8'.

NON-ORCHESTRAL REED-TONE

Vox Humana 8', 16', 4'.
Solo Vox Humana 8', 16', 4'; Vox Hu-
mana Major 8', 16', 4'.
Chorus Vox Humana 8', 16', 4'; Vox Hu-
mana 8', 16', 4'.
Soprano Vox Humana 4'.
Alto Vox Humana 8'.
Tenor Vox Humana 8'.
Bass Vox Humana 8'.

PERCUSSION

Piano } 8', 16', 4'.
Mandolin } 8'.
Marimba Harp (single stroke) } 8'.
Marimbaphone (reiterating) } 8'.
Harp (metal) 8'.
Celesta 8', 4'.
Chimes 8'.
Xylophone 4', 2'.
Orchestra Bells (reiterating) } 2'.
Glockenspiel (single stroke) } 2'.
Sleigh Bells 2'.

TRAPS

Cannon Shot (stroke) }
Thunder Drum (roll) }
Bass Drum }
Tympani (Kettle Drum) }
Cymbal }
Crash Cymbal }
Persian Cymbal }
Chinese Gong }
Shuffle }
Bird }
Fire Gong (single stroke) }
Fire Gong (reiterating) }
Snare Drum, tap }
Snare Drum, roll }
Muffled Drum }
Triangle }
Tom Tom }
Castanets }
Tambourine }
Chinese Block, tap }
Chinese Block, roll }
Horse Hoofs }
Steamboat Whistle }
Surf (also wind) }
Siren }
Auto Horn }
Door Bell }
Slap Sticks }
Sleigh Bells (without definite pitch)

One of the largest units ever built has a rather unusual stop-tablet arrangement; the stops being arranged in this order: Foundation, Brass, String, Non-orchestral Reeds, Wood-wind, Percussion, Traps, and Couplers. This idea might not be practical in a smaller and less complete instrument, but it certainly should assist an organist, after he has become accustomed to this unique scheme, in securing true orchestral color. The arrangement of the Orchestral and Solo manuals is given below; the scheme is followed on the Accompaniment and Percussion Manuals and the Pedal.

ORCHESTRAL (Manual 2)

FOUNDATION:
16 Contra Clarabella
8 Bourdon
8 Diaphonic Diapason
Open Diapason
Tibia Clausa
Wald Horn
Tibia Mollis
Concert Flute

4 Octave
8 Gemshorn
Tibia Dura
2 2/3 Twelfth (Wald Horn)
2 Fifteenth (Wald Horn)
1 3/5 Seventeenth (Concert Flute)

BRASS:

16 Tuba
8 Flügel Horn
4 Cornet
8 Trumpet
French Horn
4 Ballad Horn

STRING:

16 Bass Viols II
Bass Viol I
8 Cellos II
Cello I
Violins II
Violin I
Viola
Muted Violins II
4 Violins II
Violin I
Viola
Muted Violins II

NON-ORCHESTRAL REEDS:

8 Solo Vox Humana
16 Chorus Vox Humana
8 Chorus Vox Humana
4 Chorus Vox Humana

WOOD-WIND:

8 English Horn
Oboe
Kinura
16 Bass Clarinet
8 Clarinet
Saxophone
4 Oboe Horn
Solo Flute
4 Traverse Flute
2 2/3 Nazard
2 Piccolo

PERCUSSION:

8 Piano
4 Piano
8 Harp
Marimba
4 Celesta
2 Glockenspiel
4 Xylophone

TRAP:

Snare Drum No. 1 (roll)

COUPLERS:

Solo 8
Solo 4

Percussion 8

The same principle is applied to the second-touch stop-tablets on this manual.

SOLO (Manual 3)

FOUNDATION:

16 Diaphone
Contra Tibia Clausa
Tibia Profunda
8 Diaphonic Diapason
Tibia Clausa
Tibia Mollis
Concert Flute
4 Octave
Tibia Dura
VI Harmonics

BRASS:

16 Tuba
8 Flügel Horn
16 Trombone
8 Trumpet
4 Trumpet
16 Serpent
8 Serpent

16 Ophicleide
8 French Horn
4 Ballad Horn
8 Muted Cornet

STRING:

16 Double Basses III
8 Cellos III
Violins III
4 Violins III
2 2/3 String Twelfth
2 String Fifteenth

NON-ORCHESTRAL REED:

16 Solo Vox Humana II
8 Solo Vox Humana II

WOOD-WIND:

16 Bassoon
8 English Horn
Oboe
Kinura
16 Bass Clarinet
8 Clarinet
4 Clarinet
16 Saxophone
4 Solo Flute
4 Traverse Flute
2 Piccolo

PERCUSSION:

8 Marimba
4 Celesta
2 Glockenspiel
Orchestra Bells
4 Xylophone

A careful study of the stop-lists of these two manuals should give the student-organist a good working knowledge of the stops comprising the various tonal families, and enable him to apply the principles embodied therein to the organ on which he studies and practises, even if this instrument may have the stop-tablets arranged in the usual manner.

Many players (note that they are not designated as "organists") who have held positions for years, and who certainly should have benefited from their experience, have only a superficial knowledge of orchestral registration. A case in point is the player who adds the Glockenspiel in the heaviest agitato "to make them sound pretty." Another is the player who, when playing from piano-conductor parts in which passages for Wood-Wind are indicated merely by "Wood," invariably adds the Chinese Wood-Block. Still another is he who, although his organ has a Trombone 16', Trumpet 8', and Cornet 4', is at a loss for a suitable stop when he finds a passage for "brass," insisting that his organ has no "brass" stop-tablet and that the nearest thing to it that he is able to find in his instrument is the "tin-panny."

Even though the average student-organist might not make the same mistakes as those mentioned in the preceding paragraph, there are innumerable instances in which even more ridiculous and glaring errors might occur. The only sure way to avert such blundering is to acquire a sound working knowledge of instrumentation and orchestration.

A Few Fundamentals

Good Theater Organ Music Ought to be the Finest Music
Attraction for the Populace in Any Community—Here
Are a Few Pointers to Show the Way

By WADE HAMILTON

RECENTLY at a concert given on a large instrument of beautiful tone quality, this remark was overheard: "Well, if that is organ music I do not want to hear any more of it." All of which set wheels agog in my meager brain. What did this remark mean, and why should there be a distinguishing between music and organ music? In all probability this remark was made by a layman to whom music is something to either appreciate or abominate, and it seems he chose to abominate organ music.

While the foregoing occurred in church, it forced me to wonder if some such remarks were not heard in the theater. By careful eavesdropping, questioning and deducting, I am able to say that such remarks are quite frequently made. Let us see why.

It seems to me that there are too many so-called organists working in our theaters who have not the slightest idea of what music is. They do not have the inbred conception of the passion of music. They have no standard by which to judge music. They do have a very good idea of theater organ music—it is a sort of music entirely unrelative to music, yet for the life of me I can not see an iota of difference between pure unadulterated music and theater organ music. Why should the environment of the theater completely wreck the common sense idea of real music? As a matter of fact, the theater atmosphere ought to enhance the value of real music. The motion picture is conveying certain thoughts, moods and passions to the brain via the eye—what an opportunity to convey these same thoughts, moods, passions to the brain via the ear!

Music, in its pure state, is the universal language—it can portray beauty, love, sadness, hate, revolt, stealth, and all the gamut of human emotions. Its place then in the theater is to assist the motion picture in obtaining certain effects. Why is it not used in this manner? I can tell you why—it is because the motion picture organist has an ego complex and thinks he must create a new ultra-modern type of theater music that will be so entirely different from any other music that he will eventually become a sensation as the

originator of something new. It is because the organist thinks he can be a whole orchestra merely because it says "orchestral organ" on the nameplate. It is because from the beginning of theater organ history there has been no music standard to adhere to, and to date I have not heard of any such standards being adopted, used, or even thought of.

Let us look at some of the things the organist does that are unmusical and which cause listeners to make uncomplimentary remarks. First, there is the organist who seems to think he is soloist par excellence and who plays with this idea paramount during the picture. His idea is, "Boy, I am sure knocking 'em cold. This Kinura is some jazz stop, and I sure like the Tuba Mirabilis." If he only knew what a pain he was to the audience he would shut up and start in on "THE PRISONER'S SONG" rendered by Vox Humana. Loudness is not music, for the most part it is noise and is also annoying. Haven't you been driven almost to



NOTE: The value of the precise terminology that has long been in use in the pages of this journal is forcefully emphasized in Mr. Knauss' article, when he too is dealing with the technical content of organs. In the present instance we pass the many gross errors of spelling just as Mr. Knauss has taken them from the consoles of unit builders. Most of our readers already realize that the causes behind the practise of using entirely erroneous names for the stops derived from various registers are not those of ignorance but of a deliberate attempt to misrepresent what the organs put forward by salesmen actually contain. Our Government would have stopped this misrepresentation years ago had it been in the food or drug world, or even the building (and not the organ-building) realm. This magazine takes the stand that all honest designers of organs and builders of organs owe it to their craft to desist from the practise of giving their borrowed stops a different name from the foundation register from which such borrowings are taken. No sound reason for continuing it has yet been advanced. Mr. Knauss will do great good in the present article if he succeeds in informing the theater profession at large of the misrepresentation lurking just under the stop-panels of almost every organ offered by salesmen today to theater buyers. Certainly the practise does not help an organist. Calling a Waldhorn a Gemshorn in a second derivative isn't going to make it sound like a Gemshorn, isn't going to give the organist another tone for his melting-pot.—THE EDITOR.

distraction by some embryo solo organist who insists on concertizing in heavy vibrations? This, of all sins, is the most inexcusable—it is only a burst of organistic ego. The music in a motion picture house should be accompanimental, not solo. It should furnish a background of audibility for the picture which is being portrayed by visibility. Some organists I have heard evidently thought they had an audience of near-deaf people and most of the audience were deaf when they left the theater. Such tactics are most inexcusable and any organist who persists in using the organ as a steam calliope should be given a chance to join a circus and play the calliope to his heart's content.

The second large reason for unmusical theater organ music is gross ignorance of the organ as an instrument. Seventy-five per cent of the picture organists can not tell how many ranks of pipes are in the organs we play. A great many of us do not know who made the organ; we only have a superficial knowledge of how to push keys, pedals, and stop tablets. How in the name of cats can we produce music when we do not know what we have to produce music with? Can you imagine an orchestra director not knowing how many instruments he has in his orchestra? Can you imagine an arranger of orchestral music who does not know the range, quality and capacity of the instruments he is arranging for? It takes a lot of effort to imagine such things, yet an organist, with no knowledge of the capabilities of his instrument, will sit at a console and thrust his moronic meanderings upon the public. Is it any wonder that we have complaints!

To effectively produce music from any instrument one must have control of that instrument, else his efforts are like unto the schoolboy learning to play the saxophone. By all means, every organist should know his instrument—the number of ranks of pipes it contains, the quality of each rank, the best range of each rank, he should know what happens electrically and mechanically and acoustically when the stops and keys are used, he should know the dynamic curve of the tone quantity of the particular organ he is playing. By this I mean the building of the most gradual crescendo from ppp to fff. If he can not do this, he does not know his instrument.

Impossible as it may seem, some months ago I dropped into a theater in Los Angeles where is installed a 4m Kimball Unit Organ of no mean

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TULSA: RITZ THEATER

Where the Author plays or pretends to—or it may be work. Work or play, it's all the same and the salary checks run right along. Mr. Hamilton built his own console for this theater and staged some interesting organ stunts, as told in an early issue of the 1928 volume of this journal.

proportions. I asked the organist how many ranks of pipes the organ contained and he did not know. He did not know how many swell boxes. He did not know how many sets of strings there were.

Another incident: a few years ago I followed an organist on a 3m 16-rank organ. He had played it for about a year and should have known what was in the organ. Yet six months later he wrote me to inquire if the organ contained a Kinura! We can learn such a limited number of things during our lifetime, so we ought to learn all we can about one thing at least. I will admit that the organ is complicated, it is a mixture of a telephone exchange, an air compressor, and a bunch of pipes; but that should make it all the more interesting, especially to one who is earning his livelihood therefrom.

The next reason for criticism is lack of dramatic sense in the organist. Rarely do we find an organist who really cues a dramatic picture, and it is a shame because a musical climax stirs the emotions as no climax on the screen can. The combination of the two can be made powerful. By following the action and building up the musical score with the picture, one can feel the audience becoming tense and interested beyond their surroundings, they become wrapped in the mood of the picture and then when the final climax breaks, one can feel that relaxing and emotional let-down which

should accompany the culmination of a climax. I know this from my own experiences. I have tried to bring my accompaniment to a climax with the picture with the above noted results, and also I have tried playing the same set of scenes rather nonchalantly and the result was also rather nonchalant.

By climax, I do not mean a lot of noise—noise is not music and is to be avoided wherever possible; I mean the building up of music that portrays the mood of the action. This can be done by accelerating speed, adding fuller harmony, adding complexities of rhythm and, last as well as least, adding volume. After the climax has been reached, many times the dead pause is more effective than any music. Oft times the slow melodious number is effective. The contrast is obvious. Each dramatic picture ought to be studied from a dramatic standpoint—too many of us are merely punching keys for our 30c per. To be different in this day and age you must be good, and to be good we must know our stuff. We can not fool the public when it comes to giving them real music. It either is or it isn't—there is no half way. In other words, it is good or it is rotten, so let us make it as good as possible.

Most of all we need some standard to go by; most of us need to study and practise all the time. So many organists seem to think that when they learn to play passably, are able

to get and hold a theater job, that the work is all over and they are sitting in clover. A more erroneous thought was never thought. None of us can ever learn it all, but we can assimilate a lot if we will but try.

In my next article I shall unload some more thoughts that come to me in rambling around—some of you pedal-pushers get busy and do the same thing, for one man's virtue is another's fault. Let's get at it and find out a few things.



VELAZCO STUDIO

An announcement of considerable importance and interest is the appointment of the head of the Studios, Mr. Emil Velazco "as solo organist of the Roxy Theater", New York. Mr. Velazco opened with the Roxy when the 3-console 5-manual Kimball was first installed. Although only 30 years of age, Mr. Velazco is one of the finest players for the modern theater unit instrument with its peculiar registrational and technical demands, so different from the organ of twenty years ago.

After leaving the Roxy some few seasons ago, Mr. Velazco established the Velazco Studios for theater organists and filled an engagement as organist in a "legitimate" (not film) theater. He is a graduate of the Chicago Musical College and was teaching piano and theory there when only eighteen years old; returning after the War he devoted himself to the theater organ, playing in the Stanley, Paramount, and Public circuits. In addition he has won a much wider audience through his WOR broadcasting and his Columbia recordings. There are some modern compositions by Mr. Velazco which make excellent organ novelty solo material, when played as conceived by their Composer.

Under the somewhat altered conditions prevailing in the theater world today because of phonograph music and its various brothers and sisters, the organist does not spend so much of his time at the console, and Mr. Velazco's return to the Roxy will allow him ample time to continue all his activities in connection with his own Studios. Mr. Robert Pereda, formerly of the Hollywood, East Orange, N. J., has graduated from the Velazco Studios and been appointed to the new Stanley, Newark, N. J., as feature organist. Mr. Pereda has been broadcasting over WAAM.



CYRIL MOSS

St. Paul's Press—Simcoe, Ont.

Dec. 23 and Jan. 6

Handel—Cuckoo-Nightingale Overture
Schubert—Mvt. One. Unfinished Sym.
Schumann—Sketch Df
Londonderry Air
Couperin—Soeur Monique
Swinnen—Chinoiserie
Malingreau—Tumult Praetorium

DONALD C. GILLEY

Earlham College

Nevin—Will o' Wisp
Reger—Melodia
Andrews—Andante (mss.)
Boccherini—Minuet
Three Bach selections



Industrial Digest & Professional Record

Tulsa

Oil Capitol of the World
Organ Capitol of the Southwest

By WADE HAMILTON

TULSA'S Oil and Organs! Rather inconsistent, isn't it? Yet, why should it be? The oil industry makes money fast and furiously, and one has to work fast and furiously to obtain enough money to buy a good organ. Therefore the combination of oil and organs should be ideal, providing those who profit in oil are or can be interested in organs.

Down in the southwestern part of our country, down where three decades ago wild Indians ran rampant, where the only recognized law was that of the six-shooter and where the only music known was that of the red man's dance or the outlaw's jamboree, there has sprung up as if by magic a city of dreams come true—Tulsa. It is a city of inspiration, with its skyscrapers, modern homes, magnificent churches, beautiful theaters; its cleanliness, its newness, its industry, its hope and faith in its unlimited future. It is the center of the oil industry—the International Petroleum Exposition, this year attended by representatives from fifty foreign governments, is reason enough for the caption, "The Oil Capitol Of The World".

The cultural development of a community is usually in reverse ratio to its speed of industrial growth—the boom town usually has no firm foundation on which to build culture. But in Tulsa we have the anti-

theses of this condition; cultural and artistic growth has kept pace with financial and industrial development. It has its Symphony Orchestra, live and progressive; its public school system is recognized throughout the United States as the outstanding ultra modern system of public education; its many musical organizations such as the Hyeckha Club, The Eastern Oklahoma Chapter of the Guild, and many other fine and progressive clubs; its impressario, Robert Boice Carsen, who brings the cream of artists and artistic productions to



THE RIEMENSCHNEIDER METHOD

"HIS methods in Organ-teaching are eminently those of the French School as learned during years of study under the personal instructions of Guilman and Widor. Among the treasures available to his students is a complete edition of Bach's Organ Works containing copies of the markings of Alexandre Guilman showing his registration, tempi, phrasing and the exact treatment of every repeated note and tied note.

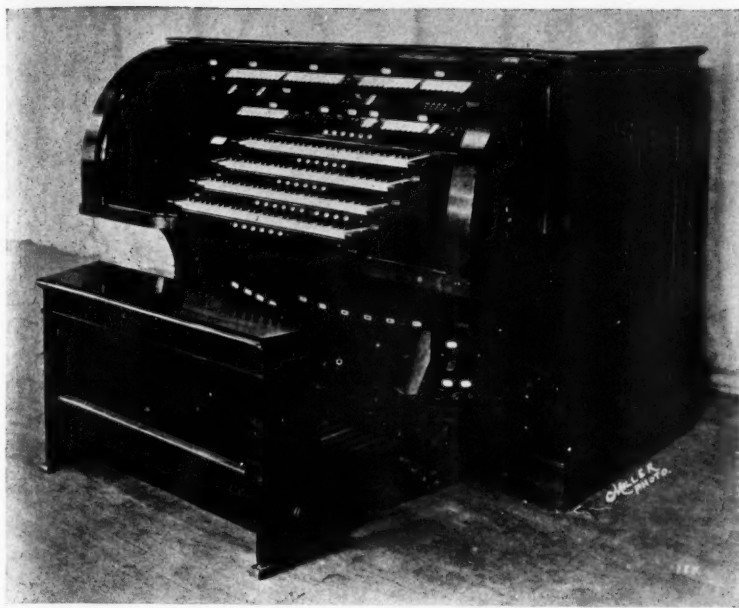
"Mr. Riemenschneider teaches at Baldwin-Wallace College, at Calvary Presbyterian Church (both have four manual Austin organs) and at his residence, where he has a three-manual Austin organ."

Mr. Albert Riemenschneider, of Baldwin-Wallace Conservatory, stands like a tower of strength in a weary music-land oppressed by incompetency on one hand and the necessity for earning a living on the other. Not every man can play Mr. Riemenschneider's programs nor take his stand, for he is an exception and by his diligent study of the spirit of Bach he has achieved an insight which has enabled him to maintain his position as one of its greatest exponents.

Of late years Mr. Riemenschneider has devoted his summers to special master classes, in Ohio, on the Pacific coast, and in Paris.

the city at frequent intervals; its new Convention Hall, with a seating capacity of 9,000, which is now almost completed; its Municipal Organ, an Austin of three manuals; its many fine teachers and special schools; the imagination and faith of each of its 170,000 residents. With such an impetus as this, it is no wonder that Tulsa's cultural growth has kept pace with its physical and industrial growth.

The organ has played a large part in this development. During the earlier days of Tulsa's existence, it was fortunate in having among its pioneer population Mrs. Robert Fox MacArthur, a real devotee of the organ who knew the great cultural influence of the organ, a woman to whom organ music meant the final capitulation of things musical. By her own efforts she solicited funds for a Municipal Organ, and she obtained them. A three-manual Austin was purchased and installed in Convention Hall, which placed Tulsa in the class of cities much older and much further advanced in artistic appreciation. Organs were then installed in various churches, but it has been in the last few years that the desire for more and more organ music has led to the installation of many large and fine organs, both in church and theater. This increased popularity of the organ has demanded bigger and better organs and its popularity among the theater-going public has led to the installation of six modern unit organs in the six Class A and B theaters of Tulsa, giving ample facilities for the populace to enjoy the popular type of organ music daily with their entertainment.



TULSA: CENTRAL HIGH SCHOOL

The proof of the pudding may be in the eating, but the proof of organistic progress is in the High School. If the High School has no organ, the city is behind the times; the Tulsa High School has this 4m Kilgen Organ—the last of our series of illustrations of the Organ World of Tulsa.

Tulsa is justly proud of its many fine churches. A million-dollar church plant has been completed and equipped with one of the finest examples of organ building. This is the First Methodist, which has installed a 4-55 Aeolian Organ of ethereal beauty. Its voicing, tone and timbre are par excellence. There is in course of construction the Boston Avenue Methodist which represents an investment of a million and a half, constructed in a unique style of architecture and equipped with a 4m Kilgen. The First Presbyterian, the second largest Presbyterian Church in America, is the possessor of a 4m Hillgreen-Lane. The First Baptist has a 3m Skinner, and the Central High School has a 4-44 Kilgen, the gift of the Senior Classes and it represents an investment of about \$35,000.

With instruments such as these, there must be performers—for what gaineth a man if he spend thousands for an organ and then hath no one to play it? The pioneer organist of Tulsa is one who organized the Eastern Oklahoma A. G. O., and who is active head of the Weaver Conservatory of Music. This man, John Knowles Weaver, has had much to do with the development of organists in Eastern Oklahoma and as Dean of this Chapter of the A. G. O. has been instrumental in bringing to Tulsa some of the renowned organists of our country. Mrs. Marie N. Hine, of the Episcopal Church, pres-

ent Dean of this chapter, is another prominent and progressive leader. Not only is she an organist of marked ability, but her compositions have attained considerable success. Her radio concerts over KVOO have been a source of joy to countless numbers. Mrs. E. E. Clulow, past Dean of the chapter and organist of the Boston Avenue Methodist, has also been an untiring worker for the development of things organistic. Miss Doris Kintner, of the First Scientist, enjoys a most enviable reputation as an organist of marked ability. She recently returned from a summer study trip to England and France, bringing back with her new thoughts and ideas of the old world music. Of special interest has been the appointment of Mr. Raymond Hicks, organ instructor at the University of Tulsa, to the First Methodist. Mr. Hicks, a newcomer to Tulsa, is young, virile, talented, and progressive—just the type that belongs in Tulsa.

Speaking of young fellows, let me deviate from the church and enter a realm of organ endeavor there is all too little of. I refer to the high school. There is no time in one's life equal to one's youth when it comes to shaping moral and artistic ideas. During the high school age many habits are formed that become a part of one's personality. For this reason, there is more possibility of cultivating appreciation of good organ music in the high school, than in

any other field one might mention. Tulsa is indeed fortunate to have in its Central High School an organ on which it is possible to give the students real organ music. In keeping with the youth of high school life, the school engaged as organist Mr. Philip La Rowe, a young artist pupil of Palmer Christian. This young man has sensed the possibilities of his position and is making the boys and girls like organ music and cry for more, yet I doubt if he thoroughly realizes the vast influence his work may have on the future generation. Would that we had more organs in our schools.

There are many organists in Tulsa besides those I have mentioned. Space does not permit me to mention more; I could write on indefinitely about the ability, progressiveness, youth, and ambition that is here represented. What has gone before is sufficient to show that Tulsa, as an organ loving community, stands apart from the rank and file of cities of its size—we are proud of the fact and we're not going to let it stop here. It must go on keeping pace with the physical, financial and civic growth of the city.

The theater aspect has been left to the last because I am a modest young man and do not believe in blowing my own horn when there are so many bigger, better, and finer toned horns to be blown, but a brief history of theater happenings in the last few years will not be amiss. The first organ to be installed in a Tulsa theater was a Robert-Morton in the Majestic in 1918, presided over by Mr. E. Chouteau Legge. In 1923 I had the pleasure of opening the Morton which replaced their earlier instrument. This organ became very popular; it was the largest theater organ in the Southwest at that time, and was perhaps the start of rapid organ progression. Since that time there has been installed in the Ritz Theater a 4m Morton, special specifications by your humble writer and presided over by him since its installation. The Rialto then installed a 4m Morton, the Orpheum a 2m Wurlitzer, the Circle a 2m Morton, the Main Street a 2m Morton. These are all the Class A and B theaters in Tulsa and they are all well equipped to give the customers a good grade of theater organ music. Mr. Cecil Crawford, organist at the Rialto, was formerly at the Miller, Wichita, Kansas. The other theater organists, Mrs. LaVerna Markey at the Majestic, Mrs. C. J. Costello at the Orpheum, Miss Helen Daulton at the Main Street, are all local organists and received their organ

training here in Tulsa. Mr. H. B. Hamilton at the Circle came here from Los Angeles—the home of theater organists.

Taking all of these facts into consideration—the comparative youth

of the city of Tulsa as a city, its remarkable growth, its wealth, its organ equipment and its interest in organ music—can you blame me for shouting, "Tulsa! The Organ Capitol of the Southwest!!"

A New Haven Opening

A Former Member of T. A. O. Staff Opens an Organ Built by the Hall Organ Company to His Own Stoplist

REEPING our own word and living up to our own preaching sometimes gets us into difficulties. I have preached that it is wholesome to give attention to every good work, great or small. The Hall Organ Company tried to take me at my word and said, Here's a small organ we are opening here in New Haven, and suppose you come up and hear it, since you have been preaching the doctrine that too much attention is given to great four-manual instruments and not enough to moderate three-manuals and small two-manuals. I had only one chance of getting out of it and I took it, but they headed me off by giving me the necessary advance notice of the exact day and hour, and I had to go.

In thus going to New Haven, and having the plans made so far in advance that it was possible for me to go, I experienced very many pleasures, chief among which were a trip through the Hall factory and an intimate acquaintance with their newest instrument, the 3-64 built to the stoplist of Mr. H. Leroy Baumgartner of Yale University faculty, for United Church, New Haven, where Mr. Baumgartner is organist.

H. LEROY BAUMGARTNER
UNITED CHURCH—NEW HAVEN, CONN.
*Dedicating 3-60 Hall Organ,
Dec. 11, 1928*

Bach—Prelude Cm
Bach—Wachet Auf, Ruft uns Die Stimme
Karg—Elert—Sunset
Baumgartner—Solemn Procession
Sowerby—Requiescat in Pace
Gigout—Scherzo E
Franck—Chorale Am
Simonds—Iam Sol Recedit Igneus
Arcadelt—Ave Maria
Wolstenholme—Finale Bf

If that isn't a terrible looking program, then I do not know one when I see it. And I don't. It may look terrible but it sounded musical, colorful, serious of course, but entertaining none the less. That may have been due to Mr. Baumgartner's playing; a large part of it was due to his registration.

His registration was important; he didn't trust to the moment to re-

member what he wanted at each spot, but had it all written down for each piece played. Mr. Baumgartner has devised a printed sheet, 8½x 11, expressly for the Hall Organ in United Church. It gives a line across the page for every piston in the whole organ; one section for the Swell and Pedal pistons, one for the Great and Pedal, one for the Choir and Pedal, one for the Full Organ pistons, etc. On this form there is room to jot down the stops to be set on each division on every piston of the organ, and one sheet stands for each composition used. In that manner Mr. Baumgartner laboriously or otherwise worked out an exact registration at every changing mood of every piece, jotted it down on these registration sheets, and then when the recital came, he had something definite, something actually premeditated in the way of tone color.

Thus with the aid of these registration sheets, he began his recital by touching certain pistons and adding or subtracting certain stop-tongues; and as each piece progressed he had his music marked to do certain things in registration. Then at certain points through the recital he had his pistons to re-set between numbers. By careful planning this system worked out to give a real organ recital, using to fullest advantage the actual individual resources of this carefully planned organ. I could not call this a piston recital; it was actually an organ recital, with the individual stops used at all times for special effects desired. That, in my opinion, is doing justice to an organ builder and his product.

It seems to me, judging by the trend of events and the thoughts of the leaders among us, that the time will come when Mr. Mayer's plan will be universally followed; when certain great recitalists will either confine their recitals to their own organs, as Mr. Mayer is doing more and more, or they will charge a much greater fee for a guest recital and spend a week at the instrument in preparation. If I knew how long

Mr. Farnam, for example, considered it necessary to spend at a 100-stop organ before he felt perfectly competent to do that one particular organ justice in a recital, I might be more specific. I do think, incidentally, that we of the playing profession owe a greater debt to the building craft than our actions sometimes seem to indicate. I have heard the same organ sound wonderful and terrible, under the treatment of two different players; what must a possible purchaser think?

United Church is one of the three on the green in front of Yale University. The reader who knows New Haven geography better than I do will please excuse this definition; it will help those who need the help. Miss Pauline Voorhees is organist of the middle one of this trio; I do not recall the organist of the third.

The head of the organ department of this journal is Mr. William H. Barnes, for whose opinions as an organ architect I have the profoundest respect. Any technical opinions on the values of organs or designs in organs must come from Mr. Barnes, and any opinions coming from myself or any of the other members of the Editorial Staff are to be taken only as the personal opinions of the individual writer and not as the verdict of THE AMERICAN ORGANIST. Mr. Barnes has many organs to his credit and a reputation as an organ architect that has made him worthy the important chair he occupies on our staff; and he is so faithful to his task, so faithful to the readers of this journal, that he is at all times very careful of the statements printed in these pages on the subject of organs. I have more respect for his judgment than my own in these matters and I warn the reader that the following remarks about this organ are exclusively my own opinion and do not reflect the authoritative judgment of Mr. Barnes and the Organ Department.

We all have opinions, and when opinions are given as such, and taken as such, they may or may not be valuable, but certainly they cannot be harmful. I consider this United Church Hall Organ to be beautifully designed to furnish wonderful church music, and to be expertly built and masterfully finished. The thought has often crossed my mind, in reviewing the events of the organ world as they come from all quarters of the globe and pass in parade before my official Editorial chair, that such organizations as the A.G.O. and the N.A.O. would derive very positive and great benefit by making a pilgrimage to just such an organ

HILLGREEN, LANE & COMPANY ORGAN

is complimented

"It has never failed us"

A letter to a Church Official elicited the following answer to an inquiry concerning a large Hillgreen-Lane Organ:

"... One feature of our dealings with the manufacturers of this instrument was the utter lack of the aggressive salesmanship methods employed by many who naturally desire to sell their product. We were assured of the quality and dependability of the mechanism.

"After just one year of constant use, this instrument has needed only the occasional adjusting due to temperature variations which affect all organs in this climate.

"It has never failed us.

"This splendid performance, coupled with the appealing purity of its tone, the impersonal salesman that really sold the instrument, justifies the highest commendation, and I am only grateful for this opportunity to recommend this instrument to those about to purchase a church organ."

Note:—Due to the personal and confidential nature of this letter, the individuals cannot be named, but it may be stated here that the above is in reference to an organ built by Hillgreen, Lane & Co., having four manuals and is of sufficient size to be interesting.

IMPERSONAL SALESMANSHIP IS NOT ALWAYS PROFITABLE, BUT SURELY
A MOST DIGNIFIED WAY OF NEGOTIATING
FOR THE INSTALLATION OF
THE KING OF INSTRUMENTS

HILLGREEN, LANE & COMPANY
Organ Builders, ALLIANCE, OHIO

Branch Offices:

Sullivan Pipe Organ Co. - - - 1913 Clark St., Omaha, Nebr.
Will A. Watkin Co. - - - - - Dallas, Texas Honolulu Music Co. - - - Honolulu, Hawaii
G. F. Dohring - 225 Fifth Avenue, New York, Room 1010 Fred W.A. Wirt, 2713 Clarence Ave., Berwyn, Chicago, Ill.

as this. Every new organ that is built is not necessarily good, every new one is not necessarily better than the one that came out of the same factory just before it. We are all human; we all have our successes and our failures. But I'm running T.A.O., not these organizations, and I apologize to them for thinking about them and hoping for their welfare. (I'll keep on doing it, though, just the same).

But I'm talking too much. I must get down to business. Here-with in these pages is the stoplist. If you think it's good or bad, give praise or blame to Mr. Baumgartner; the Hall Organ Co. tried with all their skill to give him exactly what he wanted and made no effort to sell him ideas of their own.

NEW HAVEN, CONN.

UNITED CHURCH
Hall Organ Co.

Stoplist by Mr. H. LEROY BAUMGARTNER
Voicing and Finishing by Mr. ROBERT C. GOECKLER

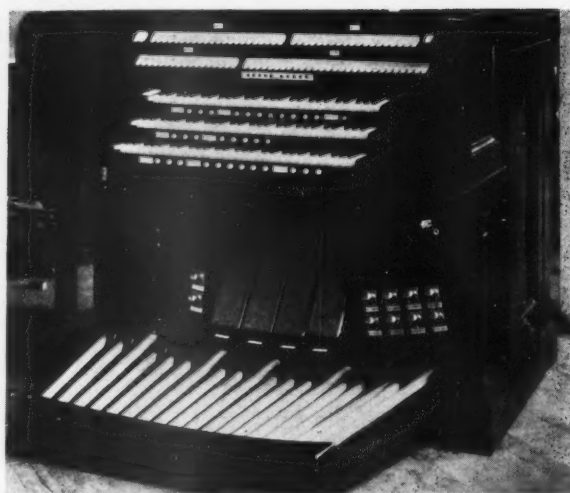
Dedicatory recital by Mr. BAUMGARTNER,
Dec. 11, 1928

	V.	R.	S.	B.	P.
Pedal	2.	2.	12.	10.	88.
Great	6.	8.	13.	5.	512.
Swell	10.	10.	19.	8.	742.
Choir	9.	9.	20.	9.	685.
	27.	29.	64.	32.	2027.

PEDAL:	V 2.	R 2.	S 12.
1 16	Diapason One 44w		
2	Diapason Two No. 16-G		
3	Viola No. 47-C		
4	Bourdon 44w		
5	Gedeckt No. 32-S		
6 8	Diapason No. 1		
7	Viola No. 47-C		
8	Bourdon No. 4		
9	Gedeckt No. 32-S		
10 16	Tuba No. 57-C		
11 8	Tuba No. 57-C		
12 4	Tuba No. 57-C		

GREAT:	V 6.	R 8.	S 13.
13 16	Diapason No. 16		
14 8	Principal 61m (unenclosed)		
15	Diapason 61m		
16	Diapason two 85m16'		
17	Viola No. 47-C		
18	Doppelfloete 61w		
19	Concert Flute No. 48-C		
20 4	Octave No. 16		
21	Flute No. 48-C		
22 III	Mixture 183m		
23 8	Tuba No. 57-C		
24	Trumpet 61r		
A	Chimes 25th		

SWELL:	V 10.	R 10.	S 19.
25 16	Gedeckt No. 32		
26 8	Diapason 73m		
27	Gamba 73m		
28	Salicional 73m		
29	Voix Celeste 73m		
30	Gemshorn 73m		
31	Harmonic Flute 73m		
32	Gedeckt 97w16'		
33 4	Gemshorn No. 30		
34	Harmonic Flute No. 31		
35	Gedeckt No. 32		
36 2 2/3	Gedeckt No. 32		
37 2	Gedeckt No. 32		
38 1 3/5	Gedeckt No. 32		
39 16	Oboe No. 41		



MR. BAUMGARTNER'S CONSOLE

The Hall Organ Co.'s instrument in United Church, New Haven, Conn., built to meet the requirements of Mr. Baumgartner, organist of the church, and a member of the faculty of Yale University. A study of the stoplist will clearly indicate the special features of this console.

40 8	Harmonic Trumpet 73r
41	Oboe 73r16'
42	Vox Humana 61r
B 4	Celesta (From Choir Harp)
	Tremulant

CHOIR:	V 9.	R 9.	S 20.
43 16	Viola No. 47		
44 8	Diapason No. 16-G		
45	Dulciana 73m		
46	Unda Maris 73m		
47	Viola 85m16'		
48	Concert Flute 73w		
49	Flute Celeste 73w		
50 4	Viola No. 47		
51	Unda Maris No. 46		
52	Flute 77m		
53 1 3/5	Flute No. 52		
54 2	Flute No. 52		
55 7 3/5	Flute No. 52		
56 16	Tuba No. 57		
57 8	Tuba 85r16' (10" wind)		
59	Clarinet 73r		
60 4	Tuba No. 57		
C 8	Harp 61b		
D 4	Celesta (From Harp)		
	Tremulant		

COUPLERS:			
To	16'	8'	4'
Pedal		GSC	SC
Great	SC	SC	SC
Swell	S		S
Choir	SC	GS	SC

PISTONS: 33
GP 5. S 1. C 3.
GSP 3. SCP 3. Tutti 3.

ACCESSORIES:

Crescendos: GC. S. "Solo". Register.
Couplers off Reg. Crescendo
Harp Dampers (Spring-Touch on side of the "Solo" Shoe)
Full Organ Reversible
G-P Reversible
No. 1 Shoe coupled to No. 3
Piston to Cancel Percussion, Vox Humana, and all Tremulants
First contact on Reg. Crescendo also operates the above Cancel
Register Crescendo Indicator (10 lights)
Vox Humana chamber open or closed
Piston Setter (Instantaneous system)

The mechanical features incorporate the very desirable Instantaneous Setter; by it the player can gain instantly any registration desirable on any piston, and he no longer has to hold the piston with one hand while the other laboriously puts on each and every stop-tongue wanted and takes off every one not wanted. The Hall Organ Co. has used a remote control for this, and it seems a remote control is desirable for many reasons; so far it is to bulky for any console.

The Harp Damper control works similarly to the piano dampers, the foot moving to the right on the crescendo shoe instead of moving down as on the piano pedal.

The Vox is located in a special box within the Swell chamber and a lid closes this box for better diminishing; the lid is opened or closed by a switch on the left Swell cheek.

Using 10 lamps for the Register Crescendo indicator shows the player exactly how much organ is being used and eliminates guess work.

By coupling No. 1 crescendo shoe to No. 3 the player can operate the shutters in any possible combination, no other coupler being necessary.

The combination pistons are at first glance quite complicated and would not meet my personal tastes. However, Mr. Baumgartner in his intimate acquaintance with the organ is enabled by them to gain effects he believes he could not gain on the regular system of combinations.

By actual playing I discover that the 8' Pedal stops, all under expression, are most delightful and instead of being completely useless for soft

playing and solo effects, are useful to a marvelous degree. Nothing is more distressingly useless than the unenclosed 8' Pedal stops—mere noise-makers with no music in them anywhere. Can we be musicians with such stuff in the Pedal Organ? Mr. Baumgartner joins me in saying, No.

The Tuba is hitched into the organ as a coupler; that is, it is not carried over by any of the other couplers. Put the Tuba on the Choir for example, and then add the Choir to Choir 16' coupler, or the Choir to Great 8', and the Tuba stays in the Choir 8' alone; it is not playable on the Great nor does it play at 16' on the Choir through the coupler.

The unusual worth of the organ lies in the possibilities for soft ac-

companimental work on each of the three manuals. The Great is not a mountain of tone, unmusical and useless save for forte or fortissimo; it can be used for the accompaniment for any of the soft registers of the Swell or Choir. A smooth crescendo can be built up on each of the three manuals.

The unit Gedeckt and Flute give delightful coloring possibilities. I do not like to see 183 pipes hitched inseparably to the one stop-tongue on the Great; if these three ranks were separable by the player, how much more useful they would be for coloring effects.

One of the new devices tried out by the Builders is their Pressure Cancellor. By pressing hard on any given stop-tongue all the others are

automatically thrown off; it saves the player the trouble of having to put his unwanted registration off.

This is a delightfully musical church organ, musical in every feature. Money has not been spent to satisfy theory, but to gain beautiful music. The voicing and finishing have added the climax and given the Hall Organ Company something to be proud of.

Calendar

For Program Makers Who Take
Thought of Appropriate
Times and Seasons

MARCH BIRTHDAYS

- 2—George A. Macfarren 1813
David D. Wood 1838 (Philadelphia
composer)
- 5—Arthur Foote, Salem, Mass.
- 10—Felix Borowski
Dudley Buck 1839
J. B. Dykes 1823
- 12—Alex. Guilmant 1837
- 14—Everett E. Truette, Rockland, Mass.
- 15—George B. Nevin, Shippensburg, Pa.
- 16—J. B. Calkin 1827
- 17—Joseph Bonnet
Joseph Rheinberger 1839
- 18—Rimsky-Korsakov 1844
- 21—Bach 1685
- 23—Eugene Gigout 1844 {
Julius Reubke 1834
- 28—Edouard Batiste 1820
- 29—Reginald Goss-Custard
- 31—Haydn 1732

Other Events

- 3—Joseph Callaerts died 1901
- 11—Bach's "St. Matthew Passion" performed by Mendelssohn in 1829 for the first time since Bach's death
- 20—First day of Spring (now for our Spring Songs)
- 24—Palm Sunday
- 29—Good Friday
- 31—Easter

John Stainer died 1901

There is ample material here for featuring American composers—Wood, Foote, Buck, Truette, Nevin. Guilmant would make many friends for the organ, his many concert pieces and his great, simple, honest Sonatas are all worth much more attention than they are receiving.



HAROLD FUNKHOUSER

GRACE M. E.—AKRON, OHIO

Dedicating Hillgreen-Lane, Jan. 2

Guilmant—Torchlight Procession
Boccherini—Menuet
Maquaire—Finale (Son. 1)
Sturges—Meditation
Bach—Prelude and Fugue Bf
Macfarlane—Evering Bells Cradle Song
Schubert—Ave Maria
Wagner—Prize Song
Wagner—Liebestod
Sibelius—Finlandia

The program called it Prelude and Fugue, which presumably meant Fatigue. But after the Guilmant and Boccherini, any audience could take the Maquaire with real pleasure; then sweeten it with Sturges and the Bach is heard with delight. The rest of the program all good materials, easily heard by even a tired audience, and in this case the audience wasn't tired either. Didn't Mr. Funkhouser have a good idea in arranging this program?



New York Times Photo

HENRY F. SEIBERT

Official Organist, The Town Hall, New York
Organist, Holy Trinity Lutheran Church, New York

"Mr. Seibert has proven easily the
most acceptable to our audiences."

—TOWN HALL BULLETIN

STUDIO

15 East 38th Street

NEW YORK



Back
of the
Merry
Publisher

AN OBSERVANT reader asks, What's the defect in your January Cover Plate? No defect in the engraving, no defect in the printing. That plate, as well as the three others made 175 years ago for the great organ work by Dom Bedos, was so large that even the extra page-size of the Dom Bedos book was not large enough, so the plate was printed full size and its sheet hand-folded in; the evident "defects" are where the upper portions of the two case extensions were folded across otherwise clear paper, and this through the ages has left its imprint. It was judged best to reproduce these great Dom Bedos plates exactly as they are, and not "improve" them in any manner.

KEEP TELLING IT

"Sometimes I think it would be a good idea if the publishers instead of kicking about our not using more of their publications, would make an effort to tell us about some of their older compositions as well as about the new. Many of us younger men did not know anything about organ music when some of the older things were published."

Etc., etc. The same song T.A.O. has sung for years, namely, keep the finest things alive even if they're old. And when we use an advertising space, say something in it.

AGAINST THE LADIES?

No, not in these three churches.

"I neglected to say that in three churches where I played and resigned, to move on to better positions, they all employed a woman organist after me, and

two of them brought me back again for recitals."

This answers the question raised some time ago as to whether it was ever a case of Never Again. So that's answered.

WE BOW PROFOUNDLY

"Thanks for a music paper that has a sense of humor—and that dares to be undignified! It's refreshing."

And how refreshing *that* is to a weary editorial staff nobody can ever know till they've been on one. And we don't wish that hard luck on anybody. But, you know, we all might just as well be happy and giggle a bit as we go along our organistic ways; dignity is such an assumed, such a cramping sort of a thing.

TREASON! TREASON! !

But there's too much vital truth in these remarks to be suppressed:

"That thing at Princeton is nothing less than a slap in the face for at least fifty fine American organists, who can play infinitely better . . . Would you still keep on talking about the big things Wanamaker is doing for American organists? They have imported over and over again new men to show how to play an organ, and to my frank opinion none of them have shown any superiority to our own players. Many have gone back with a few feathers missing. Still they get the best recitals under the patronage of the N.A.O.! And when other organists are asked to play for our organizations, it is a reduction in fee or no fee at all. Sweet Adeline!! It seems to me . . . have done nothing but given one slap after another in the American organists' faces which is going to hurt for a long time to come."

Well, it is for the organists themselves here in America to write the verdict and dictate the action.

"WHERE ARE THE NINE?"

Were there not ten cleansed? and did only this one return to give thanks? Ingratitude. The chief seat in the synagogue. The truly beautiful First Presbyterian of Chicago dedicates its new building and issues a beautiful book; not once in its 29 large pages is the name of the organist mentioned. How about the minister? and the officers? and the very large

building committee? Were their names mentioned? As the song says, Don't make me laugh.

OUR REVIEWERS GET IT

"I wrote this male chorus for real singers—singers who can sustain in an artistic way the high notes—and if singers are unable to do so, they should not attempt the piece at all."

Ah! Well now, what are we going to do about that? Our reviewers apologize for the criticism they gave the high notes, but in all fairness all around, let us not ask reviews for music that is thus written for John Charles Thomas and Mary Garden and the great voices of the age; our reviewers want only the music written for good honest musicians like T.A.O.'s great family.



A. LESLIE JACOBS

WESLEY M. E.—WORCESTER, MASS.

Introduction:

Variations on Adeste Fidelis

The Nativity:

Stoughton—Where Wild Judea
Harker—Pastorale on Holy Night
Yon—Gesu Bambino

The Adoration:

Dubois—March of the Magi
Stcherbatcheff—Shepherds Pipes

Christmas Universal:

Gaul—Noel Normandie
Gaul—Christmas Pipes County Clare
Yon—Christmas in Sicily
Handel—Alleluia Chorus

TEXT BOOK —of— Practical Keyboard HARMONY

A NEW system using Model Keyboard Charts and 150 blank charts for the student's use, thus forcing VISUALIZATION of all scales and chords ON THE KEYBOARD.

Wade Hamilton, one of the prominent theatre and radio organists of this country and author of this remarkable treatise, originated this unique system for his own classes in both piano and organ. It has been such a great success that it is now offered to the teaching public that they may also profit by its use.

It is applicable to the study of piano, popular piano playing, organ, and any other instrument having a keyboard.

The retail price is \$2.50, but to introduce the book to teachers, ONE COPY is being offered you for ONE DOLLAR. Up-to-the minute teachers will be interested in a special proposition Mr. Hamilton has to offer.

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TULSA

OKLAHOMA

AND NOW—

THE STANLEY THEATRE, of Newark, N. J. has been added to the list of great theatres in the New York Metropolitan District demanding Velasco-trained organists. Robert Pereda, graduate of the Velasco Organ Studios, has been selected by the Stanley Theatre management to appear as a featured organist.

Velasco Organ Studios, Inc.

1658 BROADWAY,

NEW YORK CITY

Britain

by
DR. ORLANDO
MANSFIELD
Official
Representative



THE closing months of 1928 were saddened by the passing of quite an exceptional number of musicians more or less closely connected with British organ playing and composition. Perhaps the most prominent amongst these artists was Dr. A. Eaglefield Hull, who died on November 4 from the effects of a fall underneath a train at Huddersfield, Yorkshire, some weeks before. Dr. Hull was born in 1876, was the youngest Oxford Mus. Doc. of his year (1903), was organist of Huddersfield Parish Church, and also the founder of the Huddersfield College of Music and of the British Music Society. His best known work is that on Organ Playing (Augener), but he will also be remembered as the editor of the International Dictionary of Modern Music and Musicians, as a contributor to the latest edition of Grove's Dictionary, as a lecturer and recitalist, and as editor of the Monthly Musical Record.

An older musician than Dr. Hull but, like the latter, an examiner for the Royal College of Organists, was Dr. C. W.

Pearce, who died at Bournemouth, on December 2, in his 72nd year. Dr. Pearce will be best and longest remembered not so much by the organ positions he held at one time in London, as by his text books, especially those on counterpoint. His church and organ music was musically but somewhat "dry". Amongst other deceased musicians mention must be made of Dr. H. D. Wetton, director of the music at the Foundling Hospital (of Handelian fame) until the recent removal of that institution from London. Dr. Wetton was a pupil of Sir Frederick Bridge, was sometime assistant organist at Westminster Abbey, and was also another of the examiners for the R.C.O. A younger musician, only 37 at the time of his death on December 10, was Noel Ponsonby, organist of Christ Church Cathedral, Oxford.

Mr. H. Ellingford, the well-known and universally esteemed organist of St. Georges Hall, Liverpool, has favored me with a copy of the prospectus of his book (shortly to be issued) on the Science of Organ Pedalling. In this work, Mr. Ellingford has very modestly associated himself with his late friend, Mr. E. G. Meers, Mus.Bac.; and, so far as one can judge from a preliminary prospectus, or from what Artemus Ward would call "a cursory glance" thereof, the book will aim at the reduction of the art of pedalling to a definite science by deductions from all present and probable future passages. The illustrations and diagrams promise to be at once numerous and helpful, and will include one showing Mr. Ellingford's modification of the Willis pedal board. This modification, as used by the designer at St. George's Hall, consists of an increase in the concavity of the pedals, and the

lengthening and raising of the shorter pedal keys at each end of the pedal board. All interested in organ playing, and especially in the art of pedalling, should procure a copy of this work as soon as published.

It was a great pleasure to me to see in a recent issue of THE AMERICAN ORGANIST such an excellent photo of my old friend, Mr. M. P. Möller, of Hagerstown, Md., who, it will be remembered, constructed, in accordance with my stoplist, the fine four-manual organ in Wilson College, Chambersburg, Pa., on which I gave many recitals during 1913 to 1917. From a paragraph in the English monthly, Musical Opinion, which is now running as a serial my Life of Henry Smart, I note that my valued friend, Mr. George Osmond, of Taunton, Somerset, has removed to larger and more convenient premises in that historic town. Mr. Osmond built several organs to my stoplists during the years 1900 to 1912, his best work being the erection in Belgrave Church, Torquay, Devonshire, of the four-manual organ on which I gave many recitals before coming to America. Mr. Osmond is known as one of the most able and conscientious builders in the fair "West cuntrye."

My son, Mr. Purcell J. Mansfield, F.R.C.O., A.R.C.M., of Glasgow, is evidently doing his best to imitate his father's policy of wearing out rather than rusting. He gave a recital on the new organ in the Cheltenham Town Hall, on December 2nd, which not only secured a re-engagement and sincere congratulations from the donor of the instrument, but was pronounced to be the finest concert performance ever heard in the Gloucestershire watering place. My son tells me that in addition to giving a recital on the large organ in St. Andrew's Hall, Glasgow, on December 22, at an hour's notice, and playing a full choral service (including my arrangement of Dr. S. S. Wesley's anthem, "Blessed be the Lord God of Israel") at his church at Pollokshields on Dec. 23, he also rendered on the organ alone the accompaniments to Handel's Messiah for two different choral bodies on the same day, as well as on the 26th at the neighboring town of Motherwell. Not a bad record for a supposedly holiday week!



*LUTHER THEODORE SPAYDE
LUTHER MEMORIAL—CHICAGO, ILL.

Pülcher Organ, Dec. 15th

Guilmant—Offertory on Christmas Hymns

Guilmant—Pastorale (Son. 1)

Bach—Von Himmel Hoch da Komm' Ich Her

Bach—In Dir 1st Freude

Dubois—March of the Magi

Yon—Gesù Bambino

Dethier—Christmas

"Hosanna"—S'ainer

"Mary Kert All These Things"—Barnes

"Burning Flame"—Forsyth

"Arise Shine"—Maker

FIRMIN SWINNEN

Private Organist for Mr. Pierre S. du Pont, Wilmington, Del.

ORGANIST SCORES
HUGE SUCCESS

Firmin Swinnen Greeted With
Crowded Church in Second
Recital Here

.....Audience gave expression to hearty applause at the conclusion of each number, and was loath to leave at the conclusion of the set program. Mr. Swinnen shows a complete mastery of the organ in all his playing. He executes classic and modern music with equal facility, sympathy and understanding. He played without ostentation and with absolute sincerity, and withal

with a mastery that makes the greatest difficulties seem light. The net result was a performance spiritually deep, technically true and musically brilliant. The audience gave Mr. Swinnen nothing short of an ovation in the careful and sympathetic attention accorded throughout the entire program.

—THE GAZETTE AND DAILY,
York, Pa., Nov. 28, 1928.

Mr. Swinnen favored a local audience with a splendid recital last year and his reputation as an unusual master of the organ was established in Wheeling, consequently the church was crowded to capacity with music lovers last evening.

—WHEELING INTELLIGENCER,
Wheeling, W. Va., Oct. 26, 1928.

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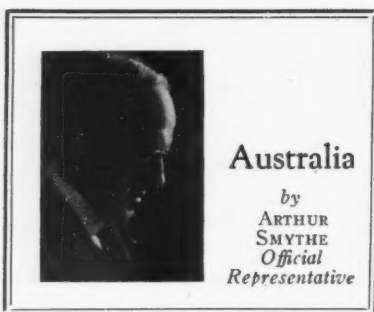
Write

FRANK BLASHFIELD

11851 Lake Ave.,

LAKEWOOD,

OHIO



Australia

by
ARTHUR
SMYTHE
Official
Representative

LAST WEEK I was asked to see Mr. A. W. Crowle's new Wurlitzer which has been installed at his private residence, Potts Point. The instrument is designed for a private residence and has three consoles—two in different parts of the house are independent, and the third embraces a roll and the organ is played by medium of the roll alone.

The organ is undoubtedly a very fine instrument. The action is responsive, touch light and voicing very fine.

I miss only a good double flue on the pedals—say a Major Bass of 12-10 scale, and if this were added Mr. Crowle would have as fine a chamber organ as one could wish.

Of course, I am a little prejudiced in favor of a Straight Organ, having been a church organist for over half a century—and naturally I miss the solid Diapason foundation which I have been accustomed to look upon as essential. Nevertheless in a chamber organ, I take it, one looks not for power pre-eminently but quality of voicing and sweetness—and judging Mr. Crowle's organ from this standpoint, I think he ought to be very pleased and proud of his instrument.

The action is as near perfection as anything I have ever seen; the work put in is clean, well seasoned and clever. The relays are marvels of ingenuity and illustrate the very highest standards of organ practise.

With this instrument at his beck and call, Mr. Crowle, Wurlitzer's Australian representative, a very busy man, and a hard worker, can sit down and listen to automatic music of just that kind his

tastes dictate. It takes him into another state of existence, where business worries cannot enter.

There is little to report in the organ field in Australia. The monster instrument for the Melbourne Town Hall is rapidly approaching completion, as also is the re-construction of the fine organ in St. Paul's Cathedral of the same city; both these jobs will add to the great reputation enjoyed by Hill & Norman & Beard.

New York

THE most important organistic event in the Metropolis for December was the series of recitals which began at the very large Austin Organ in St. George's Church. The clergy of St. George's announced the organ as the Church's gift to the community, in a series of recitals, warning the community at the same time that the gift would be continued, enlarged, curtailed, or withdrawn exactly in proportion to the community's acceptance of the gift. That is, come to the recitals and you'll get more; stay away and you'll get less.

Here Mr. J. P. Morgan and others have invested great sums in what amounts in reality to three magnificent memorial organs, Mr. Morgan donating the complete 4m Gallery Organs. Mr. George W. Kemmer is doing work of tremendous value as choirmaster of the church and if he is able to come to the rescue also in his capacity as organist, and bring to the attention of his rector some of the bare facts of organistic realities, perhaps the situation may yet be saved. Certainly St. George's rector is a man of discernment, not wedded to traditional ideas. Certainly, also, other churches are watching the St. George experiment; if the organ succeeds there in its public ministry as a concert instrument and draws crowds to the Church, we may all hope for more large organs. If it fails, how can we hope that other churches will invest equal sums in a failure? This is no longer a question of courtesy. It's becoming a question of life or death, prosperity or pov-

erty, for organ builders as vitally as for organ players.

"In his official capacity, no critic of literature or art or anything else recognizes the existence of such a thing as personal friendship, past or present; criticism on any other terms is merely a round-about name for dishonesty."

Dr. Ernest Walker's statement applies forcefully to journalism. Only a few who have been watching the trend of events at close quarters fully realize as yet just what is likely to come to pass, not only in the Metropolis but elsewhere in America. Can a great organ make good? That is the only consideration now for anyone who is concerned with the future of organ playing or organ building.

The Paulist Choristers under the direction of the famous Father Finn celebrated their silver jubilee Jan. 29th at the Metropolitan Opera, singing a program of entirely unaccompanied music, featuring some of the Palestrina masterpieces. We quote from Father Finn's own announcement:

"Here are some aspects of the Choristers' approach to the task assigned by the Pope to ecclesiastical singers:—

- the use of a soprano-qualitv, which combines the volatileness of the English Cathedral system, the equivalence of the Continental timbre and the resonance of the old system of St. Thomas Schule, Leipzig;
- the use of the Counter-tenor voice in the alto parts,—the boy-voice saved during the period of mutation—as in contrast to the accepted type of male-alto in English choirs;
- the singing of unaccompanied music in unequal temperament;
- the probable mediaeval manner of relating independent polyphonic lines to an integral whole.

"His Holiness, Pope Pius XI, has cabled his congratulations and interest to Cardinal Hayes".

THE PENDULUM PROFESSIONAL

Appointment Book

The utmost convenience, economy, and handsome appearance. 416 pages, continuous so that you can begin any day, interrupt at will, and resume when ready, without loss of a single page. One page to a day, seven pages each week, and a blank page at the end of each week for summary. Arranged for quarter-hour periods, 8:00 a.m. to 8:15 p.m., fifty appointments each day. A Telephone Directory with room for 200 names. 4½ x 6¼, convenient for the coat-pocket, handsomely bound.

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The new methods in addition to simplifying the work, *actually cut off as much as one year in a three year course*, so that with these methods two years are equal to three of the old.

First year pupils *now play* the larger *Bach* works and the *Widor* works.

We will be glad to explain these methods to teachers or students at any time.

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Modern Scientific Organ School

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NEW YORK CITY

The Banks Glee Club under the direction of Mr. Bruno Huhn, organist and composer, celebrated its golden jubilee in Carnegie Hall; Mr. Huhn has been conductor for a decade.

Columbia University announces its organ and choral courses for the Spring Session, under Messrs. Walter Henry Hall and Charles Henry Doersam.

The Church of the Strangers, occupying its new home, is having its organ (in storage during the course of erecting the building) renovated by Louis F. Mohr & Co. Trouble developed shortly after the organ had been restored to its position in the new building; among other changes, Mr. P. Gordon Entwistle is acting as organist.

The Guild held its annual New Year's Day luncheon at the Waldorf—for the last

time. This notable hotel is to be pulverized. The demands of commerce are inexorable. If a hotel won't pay big money, a big office building will. Good-by hotel.

The N.A.O. met Jan. 23rd at Town Hall for a reception to Mr. G. D. Cunningham, organist of the Birmingham Town Hall, and to say good-by to Mr. Fernando Germani who sailed for home on the 24th. The N.A.O. attended the December concert of the Brooklyn Morning Choral, an organization of women solo voices, under the direction of Mr. Herbert Staveland Sammond.

The Wanamaker Auditorium came back to organistic life in four recitals, Jan. 16, 18, 21, and 24, by Messrs. Cunningham and Germani, the four programs presented, at rough calculation, 10 French, 9 German, 3 English, 2 Italian, and one American work.

At Old Trinity Jan. 30th the Bach Cantata Club gave a concert devoted to "The Sacred Cantatas of Bach."

The General Electric Choral Club under the direction of Mrs. Fay Simmons Davis gave a concert Dec. 20th. The Club has been recently organized and has the interest of such a man as Mr. Owen D. Young; rehearsals are held Monday evenings in the Women's Club Room of the G. E.'s headquarters at 120 Broadway.

New York learns with regret that it loses to Philadelphia the record of owning the world's largest theater unit organ.

But on the other hand, New York challenges Philadelphia to produce the equal of Mr. Lynnwood Farnam and his Complete Bach Twice series. Now Mr. Farnam is going one better and has added a Saturday evening recital so that each program can be presented three times to the public.

Recitals, radios, musicales? New York is much too full of all of them to even catalogue any of them.

One of the most regrettable accidents (if it was an accident) of recent decades was the fire which raged in the scaffolding both inside and outside the magnificent new Riverside Church, where one of the world's greatest prophets of religion, Dr. Harry Emerson Fosdick, is to preach. Presumably Mr. Harold Vincent Milligan, the inimitable, will be the organist in this new building as he is and has been in the old "Rockefeller" Church. The intense heat did irreparable damage to the stone work in certain parts and it is said that the only remedy will be to remove much of the masonry and rebuild it entirely—the damage amounting to a million dollars or more. It has not yet been explained how a fire could accidentally start in a building where no fire existed at all and where the warmest thing admitted was steam.

Dr. C. Whitney Coombs, organist and composer, lately retired from active work, is at the moment enjoying his leisure at Monte Carlo, in company with Mr. Walter C. Gale of Broadway Tabernacle who is taking a year's leave of absence from his duties in New York.



CYPHER, CYPHER, CYPHER.

Mr. Frederick Erickson knows how to find a cypher now. It was during a musicale. The squeak became worse, worse, worse. It went up, it went down. It went hither and yon. But you couldn't catch it. What to do? Turn the organ off and stop the service. Then the clergy—we occasionally find use for them—became detectives and, if we get the story right, the wind is turned on again and a devout member of the clergy, we presume he was still devout, was stationed in each chamber, outside each chamber, on top of each chamber, and perchance underneath each chamber. The squeak was still there all right, but where? Not even a clergyman could find the answer to that profound question.

Well, anyway, Emmanuel Church of Baltimore won't upset a service for a "cypher" any more until they have first picked out all the acousticons in the congregation and made sure that none of them is tuned up so high that it produces the "radio howl." On with the service.

Joseph W. Clokey

COMPOSER—ORGANIST



Pomona College

Claremont, California

Charles Raymond CRONHAM

MUNICIPAL ORGANIST

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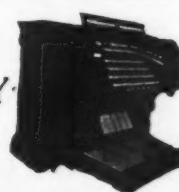
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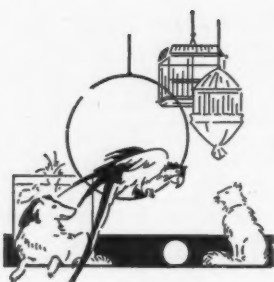
CANADA



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PERSONAL NOTES

FRANK M. CHURCH gave a recital on the 3m Skinner in the First M. E., Florence, Ala., under the auspices of the Music Club.

DR. GEORGE HENRY DAY'S cantata, "GREAT DAVID'S GREATER SON", was given its first presentation as a pageant in the First Presbyterian, Columbus, Ga., in a cast of 70, the choir doing the music while a second group portrayed the characters, under the direction of J. O. Methvin. Dec. 23rd the cantata was sung in St. John's, Los Angeles, Calif., under Dr. Roland Diggle; and on the 30th its Composer directed a performance in his own church, Christ Church, Rochester, N. Y.

CLIFFORD DEMAREST, recitalist, teacher, composer, has been gradually increasing his duties as music supervisor until at last he has discontinued his private classes in order to devote one day a week to his own practise periods, and five days weekly to his public school activities.

ROWLAND W. DUNHAM, of T.A.O. Staff, breaks the record this February by talking for two hours on the subject of organ technic, at the request of the Nebraska M.T.A. That will undoubtedly create a record, that is, for a man to talk that long. (Now we're in for it).

PAUL E. GROSH has enrolled at Northwestern University, chiefly to study choral and dramatic composition with Dean Lutkin and Carl Beecher; in the mean time Mr. Grosh makes himself useful in Evanston by becoming a member of the First Congregational Choir, the University A Capella Choir, the University Glee Club, and the Festival Chorus.

JUDSON W. MATHER, of the First Presbyterian, Spokane, Wash., has installed a 2-23 Moller in his studio, with movable console. This instrument sup-

plements Mr. Mather's 3m organ in the church and provides better facilities for his classes.

EDWARD M. READ, retired organist and, fortunately, retired composer, went to Phoenix, Arizona, for a vacation and didn't know when to stop; he is still there and will probably not return to St. Louis until the spring or summer.

HENRY F. SEIBERT has purchased a home in Pelham, a beautiful suburb of New York City, and opened studios at 15 East 38th Street, within easy reach of the 4m Skinner Organ in Town Hall, on 43rd Street, where he was recently appointed official organist. The Town Hall Bulletin in announcing the appointment said: "Mr. Seibert has proved easily the most acceptable to our audiences." He will soon have a new organ at his church, Holy Trinity Lutheran, on Central Park West.

DR. HUMPHREY J. STEWART, official organist of the out-door Austin in Balboa Park, San Diego, Calif., has written a SUITE under the title of SCENES FROM SHAKESPEARE'S THE TEMPEST, in six movements, to be published by Presser. Dr. Stewart is one of the few organists in America to receive the enthusiastic and prolific backing of the daily press; local newspapers are lavish in their attention to Dr. Stewart.

DR. LATHAM TRUE, deserter from T.A.O. Staff, used two pianos and the organ in Castilleja School, Palo Alto, Calif., to present a program of Second Movements; Beethoven, Brahms, Chopin, Schumann, and Grieg were the composers.

GENERAL NOTES

THE DAYTON WESTMINSTER CHOIR had booked 53 European concerts in 13 countries, up to the first of the new

year; Mr. Williamson will take with him 60 members of the choir, selected from his new school for church choirmasters.

BRAHMS CHORUS of Philadelphia, under the direction of N. Lindsay Norden, gave its first concert of the third season Dec. 13th, with the assistance of 40 members of the Philadelphia Symphony, in the First Presbyterian, where Mr. Norden is organist. The program was: Norden's "Charity" for soprano and chorus; Brahms' "Ein Deutsches Requiem"; and Dvorak's "Te Deum".

Harold Gleason

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AUSTIN

began the new year right by an extensive series of dedicatory services in connection with the new Kenwood Church, Milwaukee, Wis., with its new 3-47 Austin; ceremonies began Dec. 30 and continued till Jan. 3, when Mr. Stanley Martin gave the dedicatory recital. Through the 16 pages of the beautiful book we find the clergy mentioned by name 29 times; an organist's name is mentioned once, though he participated 38 times up to the beginning of the dedicatory recital.

Austin in the Metropolitan territory had what amounted to another dedication, of quite different proportions, in the first public week-day recitals on the memorial organs in St. George's Church, as will be reported when more space is available.

ESTEY

is announcing a new console, to be built to suit the needs of any player—Luminous Stop-touch, stop-tongue, or stop-knob. The mechanism is the result of extensive activities in evolving a type of action that can be somewhat standardized in all three types of consoles and is simple and direct enough to stand the test of time and severe use. The factory set itself to the task of producing the highest type of console mechanism that is possible in our present advanced stage of organ design, and announced its achievement only after all tests had been met. Further details will be presented in these pages as they become available.

FRAZEE

dedicated two instruments just prior to the holiday season, one in Incarnation Lutheran, Brooklyn, N. Y., played by Mr. Conrad E. Forsberg, and the other played by Mr. Homer P. Whitford in the Cliftondale Congregational. The Incarnation instrument is a 3-45 built to the specifications of Mr. Harry Upson Camp of the Frazee office.

HALL

is issuing a series of pamphlets in an effort to give those who need it (and are wise enough to realize the need) much information of practical value on the question of how to buy and find space for an adequate organ. The first two deal with "What Size Should Our Organ Be?" and "Did You Leave Enough Room for Your Organ? Nine out of Ten Churches

do Not." A salutary bit of head-line advice is (from the second pamphlet): "Escape the Penalty They Pay—Decide on an Organ Builder and Architect at the Same Time."

HILLGREEN-LANE

dedicated a 3m in Grace M. E., Arkron, Ohio, Jan. 2nd, with Mr. Harold Funkhouser of Youngstown playing the recital and using a program that was so good for its purpose that it must be given in full and discussed in other columns of this or a later issue. Who wants to buy organs if we of the profession cannot give pleasure in our dedicatory recitals?

What constitutes a good workman? A good hobby is an asset, as is also a sense of courtesy for your competitors. In the northeast the Hillgreen-Lane Organ is represented by Mr. Gustav F. Dohring who rides as his hobby the pleasure of winning prizes with English Sheep Dogs—though Mrs. Dohring does all the work and Mr. D.'s part of it is merely the "mentioning with pride." The Dohrings returned from the Canadian dog show with four cups won by "Sweet William", perhaps the most famous English Sheep Dog in America. At the opposite end of America, in the southwest, the Will A. Watkin Company, first to represent the organ in Texas, in connection with a list of over a hundred Hillgreen-Lanes in the southwest also gives a list of their competitors who are represented in Dallas and the men who are the local managers.

Even the sober old organ world is changing. Some day we'll live long enough to see builders who actually find something good in the products of their competitors.

The Watkin list in the wild and woolly southwest gives 2m, 3m, and 4m Hillgreen-Lanes to Arkansas, Oklahoma, Louisiana, and Texas. Now what kind of a recital would you play to dedicate a 3m in Texas for an audience of cowboys—if they have cowboys in Texas? It's hard enough to know what to play for the audiences of thugs we have here in New York. Life is hard, isn't it?

Hugh McAmis

F.A.G.O.



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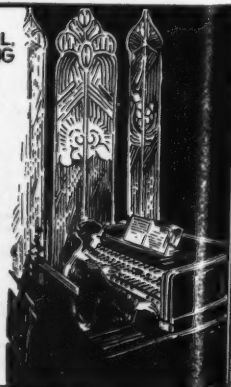
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The Hillgreen-Lane factory has an unusual record. Many employees have been with the company since it was first organized, and many more have passed a quarter of a century of continued service. The out-put began at ten organs per year and is now about sixty, or ten every two months. According to present plans the factory will remain at its present size and no further expansion allowed, so that all instruments with the Hillgreen-Lane name-plates may be personally supervised by the heads of the departments who have been responsible for all the Company has achieved.

WELTE

is broadcasting from the Fifth Studio over WRNY on Tuesdays from 8 to 8:30, Wednesdays from 9:30 to 10, and Fridays from 8:30 to 9. The Wednesday hour is called "reverie" and the plan for programs permits of the use of the best of serious organ literature, the other two programs calling for lighter and more entertaining music. Guest organists provide the programs. The Welte Organ is also being used for Columbia recordings.

PILCHER

has contracted for a 4-74 for the Church Street M. E., Knoxville, Tenn.; a 3m for Arsenal Technical High School, Indianapolis, Ind.; and a 2m for the First Scientist, Kenosha, Wis. Mr. Edward C. Haury, special representative with offices in Louisville, negotiated for the Company in the High School contract. Stoplist will be published in later columns, for lack of space here.



THE ORGOBLO

THE ORGOBLO is the subject of three illustrated, two-color booklets issued by the Spencer Turbine Co., Hartford, Conn., to explain its organ power equipment. The first booklet deals with the Orgoblo senior, beginning with an illustration of the 75 h.p. Orgoblo in the Philadelphia Wanamaker store. "Little thought is given to what is basically responsible" for organ music, says the preface. The younger generation of today hardly knows what it means to have the wind troubles our forefathers knew so well in the hand-pumped or water-motored organs.

New York state heads the Orgoblo honor list with 548 cities housing Orgoblos; next come Pennsylvania, Massachusetts, and Illinois, with 418, 343, and 314 respectively.

A special booklet deals with an adequate Orgoblo junior for your practise harmonium or, if you are up one stage higher, your little 2m organ. And the third booklet gives full instructions and diagrams so that if you live in the town of Wopwop in the province of Uganda in mid-Africa, you can still buy an Orgoblo and gain the benefits of it by knowing how to properly install it.

How large should be the diameter of a conduit if you want to carry 6000 cubic feet of air per minute? And suppose you want only 200 feet per minute? In the latter, 6"; in the former, 24". When your friend tells you he is an organ architect, propound these questions to him—and judge for yourself.

The time has come when organ-blowing is somewhat an independent science in itself. Any blowing problem can be solved, and there are instances on record where a particular blowing problem could not be solved except by an expert on the manufacturer's own staff.

Of Interest to Readers

EVERY man owes some of his time to the profession to which he belongs, said Theodore Roosevelt. To those of our readers who are actuated by the same idealism these lines are presented.



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Send a subscription today for your Public Library and we will send a reply postcard to the Librarian informing him who has donated the subscription; the reply half of the card is addressed to you and carries an acknowledgement of the subscription, which is signed by the Librarian and mailed to you direct.

If the public can gradually be informed of the best thought and practise of the organ profession, conditions will be vastly improved for all of us. Even if the busy reader does no more than look at the illustrations and read the captions under them, he will still be unconsciously undergoing the process of education regarding the organ and organist.



All of this means you. If you fail to do these three things, our profession is just that much hindered. But if you act upon all of them, if you enroll every one of your students, your friends, and your library, you then become a cooperating factor in spreading through the profession a deeper interest and a better practise, and through the public correct information along strictly professional lines. Success for all, failure for none. Each for each other, none for himself alone.

The American Organist, 467 City Hall Station, New York

Boston

By S. HARRISON LOVEWELL
Official Representative

MR. WILLIAM E. ZEUCH began his Hours of Organ Music several months ago, and it is likely, as in other years, the series will continue throughout the winter. From the time he instituted this form of entertainment there have been large audiences. He is a brilliant performer and presides over a very large and powerful antiphonal organ at First Church. This instrument he treats with consummate skill. Keeping the music strictly within the hour, every moment has life and abundant spirit. The latest program was selected from modern composers and included: Grand Choeur in E-flat, Guilman; Reverie, Bonnet; Ga-



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votte Moderne, Lemare; Evensong, Johnston; Fanfare d'Orgue, Shelley; Jesu Bambino, Yon; Music Box, Laidow; and Largo and Finale from "New World" Symphony, Dvorak.

Dec. 8 fire broke out in a coal bin in the Leyden Congregational, a beautiful stone Gothic structure on Beacon Street, Brookline. The evening papers were full of exaggerated losses and the deeds performed by pastor and firemen. Inquiry has brought word that the damage was not nearly as large as at first estimated, and that the organ, so far as is known, has not suffered. Mr. Charles D. Irwin is organist-emeritus, and Mrs. Blanche T. Brock, organist-choirmaster.

Nov. 30th there died in Worcester, Mr. Charles H. Grout, a prominent musician and skillful organist, at the age of seventy-four years. Like certain of our greatest musicians, he studied medicine and law before following music professionally. He graduated in medicine at Bowdoin College in 1879, continued his studies for a year and a half at Harvard, and then became a practising physician at Holyoke. Then he studied law and was admitted to the bar. His musical education was obtained in Berlin. He became organist at Central Church, Worcester, in 1887, and from that time devoted his attention wholly to music. For many seasons he was solo pianist and organist for the great Worcester Festivals, and organist as well for the Oratorio Society. A full biographical sketch of Mr. Grout would prove to be fascinating and instructive. Possibly someone will aspire to furnish the material!

A reasonably large audience gathered at the Old South Church to hear Fernando Germani, Dec. 3, and, as marking the merit of the performance, it was observed that no one left during the program. For a long time it has been characteristic of organ recital audiences to be on the move and file in and out during the playing. Either the music on this occasion was the lodestone or else the fear of not obtaining a full return for the admission fee prevented the usual exodus. I believe Germani's performance was the said lodestone!

It is interesting to learn the musical history of our younger organists. Although their accomplishments are not quite as diversified and as manifold as certain of the old-stagers in the game, nevertheless, there is always much to display sound sense and serious purpose. This time we will consider briefly the claim to worthy achievement on the part of Mr. Edward B. Gammons, at St. Stephen's Episcopal, Cohasset, where he also plays the famed carillon. He had piano instruction for ten years and studied organ under Grant Drake. Carillon playing was acquired from Chevalier Kamiel Lefevre of Malines beginning in 1923. Two years were spent at Harvard University in the study of harmony and choral music. He has personally investigated the foremost organs and carillons of Europe, and is familiar with many of the organs in New England.



HENRY F. SEIBERT
TOWN HALL—NEW YORK

Sturges—Caprice
Irish—Londonderry Air
Karg-Elert—Bouree et Musette
Bach—Tocatta and Fugue Dm
Handel—Largo
Laidow—Music Box
Yon—Concert Study No. 2

HENRY F. SEIBERT
TOWN HALL—NEW YORK
Skinner Organ, Jan. 25th

Wagner—Lohengrin Prelude
Nevin—Wil o' Wisp
Rimsky-Korsakoff—Hymn to Sun
Dvorak—New World Largo
Kreisler—Old Refrain
Mendelssohn—March of Priests

Mr. Seibert played from the Welte Studio Jan. 15th over WRNY, and on the 18th another recital in Town Hall in connection with the weekly programs, in this case a lecture by Will Irwin. Aeolian and Skinner organs were played in New York residence recitals by Mr. Seibert Dec. 18, 19, 22, 25; Jan. 7, and 11. Other recitals:

Dobbs Ferry, N. Y., Austin Organ, Feb. 12
Fitchburg, Mass., Austin Organ, Feb. 3;
Montpelier, Vt., Estey dedication, Jan. 1;

Lebanon, Pa., Skinner dedication, Feb.;
White Plains, N. Y., Skinner Organ, Jan. 6th and return engagement for Palm Sunday.

Mr. Seibert's choir at Holy Trinity Lutheran gave two Christmas programs, a Carol Service Dec. 17th, and The Messiah Dec. 30th.

HELP HIM PLEASE

A READER—heard Mr. Germani play a recital in Andover, Mass., using Bossi's PASTORAL and GIGA, Torres' SAETAS, and the Bach-Vivaldi CONCERTO. For a very last encore Mr. Germani played "an exceptionally lovely number" which our reader wants to locate. One of the features of the piece was that "it had an unusually long trill". Our readers was told that it was a NOEL by d'Aquin, but he has the NOEL SUR LES FLUTES by d'Aquin and that is not the piece Mr. Germani played.

If any other reader knows what the Andover encore was, or heard Mr. Germani play any such piece on any other program he will confer a favor on our reader by giving the title, composer, and publisher. Also our reader wants to know where he can secure the Bossi and Torres numbers when they are published.

EASTON ORGANISTS

N. A. O. BRANCH ORGANIZED WITH HELP OF DR. WM. A. WOLF

A MEETING of organists of Easton, Pa., and adjacent territory, in Bainerd Presbyterian Church, to effect an organization resulted in an invitation to Dr. William A. Wolf, long the moving power behind the Lancaster N. A. O., to visit Easton Dec. 20th to explain the aims and objects of the N. A. O. and assist in the organization of the Easton Chapter.

Dr. Wolf gave such inspiring assistance

and encouragement that the Chapter was immediately organized, with 19 charter members, and the following officers, functioning under the Penna. State Council, of which Dr. Wolf is president:

Pres., Charles W. Davis;
Vice Pres., Andrew Burwell;
Secy., Mark L. Davis;
Treas., Mrs. R. W. Becker.

Henry F. Eichlin was appointed chairman of the program committee.

Dec. 30th the Chapter presented its first public service in Zion Lutheran, with combined choirs and a trombone choir assisting. Bainerd Presbyterian gave the new Chapter permission to use its Chapel for all meetings.

TEXAS GUILD

holds a session Feb. 21st devoted to hymn-tunes and texts, and a review of six organ works from the J. Fischer & Bro. catalogue, three members discussing compositions by Wilkes, Becker, Coley, Fry-singer, Andrews, and Silver.

FRAZEE ORGAN CO.

of Boston, Mass., issues a 28-page 9 x 11 booklet explaining the Frazee Organ in text and illustrations. On the honor roll of Frazee Organs dealt with in the booklet by attractive pictures or stoplists are:

St. Stephen's, Cohasset, Mass.
The Incarnation, Brooklyn, N. Y.
First Scientist, Sharon, Mass.
Mishkan Tefila, Boston, Mass.
First Baptist, Arlington, Mass.
Dana Hall School, Wellesley, Mass.
Harvard Club, Boston, Mass.
The Redeemer, Brookline, Mass.
Congregational, Wollaston, Mass.

The Company provides either stop-tongue or draw-knob consoles and its list of organs includes sixteen in Boston, two of which are 4-manual instruments, and two 3-manuals.

AMERICAN CONSERVATORY

of Chicago announces that Harold Cobb, pupil of Mr. Frank Van Dusen, won the first place in the Jan. 16th organ contest and is thereby chosen to play as organ soloist in the Feb. 4th mid-year Conservatory concert; Mr. Cobb will play Bach's TOCCATA AND FUGUE.

The Van Dusen Club met Jan. 14th in the Kimball Studio for a program of music played by Robert Reed, Mary Billings, David Heisey, Marie Carvan, and Ralph Peterson; Clokev's SYMPHONIC SUITE and Demarest's RHAPSODIE, both for organ and piano, were played by Miss Munson and Mr. Peterson, and Miss Kubler and Miss Burris.

Mrs. Gertrude Baily spoke on Improvisation and a demonstration was given by the Misses Kubler and Burris, at piano and organ. Mr. Eigenschenk, recently returned from Paris, is presented Feb. 25th by the Club in an organ recital.

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A book about organ building by one of the world's acknowledged masters of the craft is indispensable to all who build, play, or enjoy the organ. Deals with just a few of the elements of the successfully artistic modern organ; a high-quality product in a small package. 7½ x 11, 48 pages, illustrated.

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ORGAN INTERESTS INC., 467 City Hall Station, New York

Jack Lewis has been appointed to the Royal, Hot Sprinks, Ark.; Harry Lee, as substitute at the Brighton, Chicago; Alice Ryan, substitute at the Lorraine, Hoonestown; Vilma Donaldson to the Liberty, Cumberland, Md.; Dorothy Kubler, to Augustana Church, Chicago.

DR. GEORGE HENRY DAY, of Rochester, was presented with a little music instrument such as used by shepherds in Palestine, when Mr. G. B. Penny addressed the Rochester Guild Jan. 15th on his return from a trip abroad. The same instrument was used, if we may accept tradition, in Bible times.

WHITE INSTITUTE

announces that Mr. Lew White, founder and director, has signed a contract with the Aeolian Co. for two years, for recording on the Aeolian Duo-Art for Aeolian residence organs. Mr. White will record his own arrangements of popular music of the day and of the lighter classics.

The announcement further states: "The Aeolian Co. is building a small organ which can be built into the smallest room . . . a real organ in the home, minus the console, where one can hear all the great masters on the Duo-Art Reproducer."

Two of Mr. White's rolls are now ready, "Photoplay Theme Songs," and "Musical Comedy Fantasia." These recordings represent "Lew White's unit organ adaptations on a straight residential organ with couplers."

The Institute has added to its special Master Course a series of lessons in which Mr. White himself will "teach his own record, roll, and radio arrangements."

SPECIAL (MAYBE)

City commission of Rumpus Ridge, Ark., has ordered a 24-manual organ from the Cut Rate Sash and Door Company of Australia, P. D. Quick of San Francisco, Representative for U.S.A. It will have 79 ranks of Vox Humanas but no flues; its organist will have the flu. This re-

sults from the publicity given the builders in the January T.A.O. by its Staff Filup-space, James Emory Scheirer and wife.

MISS LOUISE C. TITCOMB

CHRIST CHURCH CATHEDRAL—ST. LOUIS
Widor—Finale (Gothic)
Franck—Cantabile
Saint-Saens—Rhapsodie E
Mulet—Noel
Vierne—Finale (First)

RALPH BRIGHAM

FIRST LUTHERAN—POLO, ILL.
Dedicating Bennett, Dec. 20
Kinder—Duke Street Fantasia
Johnston—Evangelium
Wagner—Pilgrims Chorus
Two folk-songs
Batiste—Cecilian Offertory
Liszt—Liebestraum
Kreisler—Caprice Viennois
Londonderry Air
d'Evry—Toccata C

SAMUEL A. BALDWIN

CITY COLLEGE—NEW YORK
1201st Program

Widor—Allegro, Adagio (6th)
Dubois—March of Magi
Bach—In Dulci Jubilo
Buxtehude—Fugue C
Timmings—Canzona
Peele—Berceuse
Liszt—Symphonic Poem Orpheus
Fletcher—Fountain Reverie
Fletcher—Festival Toccata
Selections
Yon—Concerto Gregoriano
Stoughton—Chinese Garden
Matthews—Flower Seller
Bossi—Colloquy with the Swallows
Nevin—Will o' Wisp
Quef—Idvile 44-2
Skilton—American Indian Fantasie
Lynarsky—Chanson Plaintive

PAUL ALLEN BEYMER

ST. ANDREW'S—ELYRIA, OHIO
Guilmant—Grand Chorus
Erauquin—Elevation
Bonnet—Romance sans Paroles
Karg-Elert—Clair de Lune
Bach—Menuet
Harker—Christmas Pastorale
Dubois—March of Magi
Goossens—Old Musical Box
Stoughton—Dreams
Widor—Toccata (5th)

MRS. KATE ELIZABETH FOX

FIRST PRESBYTERIAN—
NEW BRUNSWICK, N. J.
Bach—Toccata and Fugue Dm
Wolstenholme—Answer
Bonnet—Variations de Concert
Birstow—Evening Song
Yon—Christmas in Sicily
Franck—Chorale Am
Schumann—Canon Bm
Russell—Bells of St. Ann

CHARLES PAUL TANNER

MUSEUM OF ART—TOLEDO, OHIO
Dec. 25, 1928

Dethier—Christmas
Faulkes—Fantasie on English Carols
d'Antalffy—Christmas Chimes
Bizet—Farandole (l'Arlesienne)
Karg-Elert—Benedictus
Handel—Overture, Pastorale (Messiah)
Yon—Christmas in Sicily
Mr. Tanner and the Museum authorities sent programs to the Toledo hotels with the request that they be especially called to the attention of visitors who happened to be isolated in Toledo on Christmas day, with the result that the Christmas program this year drew double the attendance of the one last year.



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Portland

by
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THE Eighth Scientist in the beautiful residential district of Laurelhurst has been opened. It is a fine building and contains a new Reuter Organ. Miss Martha Reynolds, a former Dean of the Oregon Chapter, is the very capable organist. Miss Reynolds has been a resident in Portland for several years past and has always stood for progress and efficiency. She worked very hard to get Portland started on the pageant "Rosaria", which is now an annual event in the Municipal Stadium.

The old First Presbyterian is about to celebrate its 75th anniversary. This will be signalized by the installation of a new Moller of quite large dimensions. Mr. Edgar E. Coursen, the Dean of the Portland organists, has been at the First Presbyterian for nearly forty years.

I understand that the Mormon Church being erected in the South Eastern part of the city is to have a new Kimball. If the instrument turns out as well as that in the Cathedral Church of the Immaculate Conception, they will have to be congratulated on their choice.

The Cathedral Church of the Immaculate Conception held the usual observance of the Feast of St. Cecilia. We had a splendid program. The chief work presented was the great "TE DEUM LAUDAMUS" of Henry Purcell, "made for St. Cecilia's Day, 1694". Other selections included the XIVth century "HYMN TO THE VIRGIN" arranged by Deems Taylor; the "TOLLITE HOSTIAS" of Saint-Saens, and an organ number in honor of the Schubert celebration. A Papal brief from Rome has just changed the name of the

Roman Catholic Archdiocese from "Oregon City" to "Portland in Oregon". This change makes "St. Mary's" into the Metropolitan Cathedral Church of the Immaculate Conception of the Blessed Virgin Mary.

The "Feast of Lights" was celebrated at the Temple Beth Israel by a rendition of the greater part of Handel's "Judas Macabeus" under the direction of Mr. William Robinson Boone, with a double quartet in the presence of a large congregation.

New Church Music Regulations have been issued by His Grace the Most Rev. Archbishop Howard, D.D., for the Archdiocese of Portland in Oregon (until recently Oregon City). This is a very welcome step in the direction of a higher type of music in the Catholic churches of this Archdiocese, the second oldest in the United States. Your Representative has been working for several years to get correct music into the Catholic churches of Western Oregon, and except for a few good workers, has been almost single handed. These new regulations are compulsory on all paid organists and directors.

The invasion of the phonograph has killed the hope of decent organ music in our theaters for the present. When this new fad has been exploited a little, it is possible that some of the theater organ-

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ists who have been committing unspeakable crimes against good music will amend their ways.

Mr. Lucien E. Becker continues his monthly recitals on the Estey at Reed College.

Mr. Fernando Germani was a recent Organ visitor. He gave recitals on the Reuter Organs at Medford and Eugene. He did not appear in Portland. I am afraid that very few of the foreign organ virtuosi will be able to appear in this city, until they come down to earth, and are willing to take a share of the risk, instead of exacting a guarantee of several hundred dollars before they will consent to appear. Portland has so many high class music attractions, that the absence of the visiting organ virtuosi is not noticed, except by a few persons who have made it their business to become acquainted with this phase of music.

As one peruses the programs of these itinerant performers, the same selections in one city after another, one often wonders, who are the better musicians in the long run, these good people who play the same programs to many audiences, or the many good capable resident organists who play many programs to the same people. This thought may account for the poor success attained in various places by the visiting artist. Mr. Germani played the same program in Medford, Eugene, and Spokane to my certain knowledge. As I peruse the programs of all these itinerant virtuosi month after month I note the

same selections in city after city. Does this get us anywhere in the promotion of real good organ music? I would like to know.

**San Francisco**

by
WALTER B.
KENNEDY
Official
Representative

EDWARD STANLEY SEDER was the outstanding recitalist in the Bay region during the past sixty days. He gave an interesting and highly artistic recital at the First Presbyterian, Oakland, (Kimball 4-67), playing a program of fourteen numbers entirely without notes. Bach appeared three times; Handel, in a six movement suite; Guilman and Widor and several American composers. When John Hermann Loud, of Park Street, Church, Boston, saw the printed program, he exclaimed, "This is too high-brow for Boston". And we thought the West was "jazzy"!

Wallace A. Sabin, F.A.G.O., F.R.C.O., and I might add T.A.B.O. (The Always Busy Organist) conducted three concerts of more than ordinary merit, during December. The Steindorff Choral, of Berkeley, a group of young professional vocalists, banded together and directed by the late Paul Steindorff, rendered a well balanced program in splendid style, at the Westminster House, Berkeley. The Loring Club, a Male Chorus, gave their annual Christmas Concert at the Scottish Rite Temple, San Francisco, a few days before Christmas. And the Wednesday Morning Choral, also a child of the esteemed Paul Steindorff, deceased, presented their third concert of the year, earlier in the month. The latter concert was given in the newly erected Business and Professional Women's Club House Auditorium. The perfect acoustics of this fine hall added to the delight of an already enthusiastic audience.

A page might be filled with programs of the various churches which rendered Christmas Music December 23. Among the outstanding were the North Bay Community Church, Berkeley, H. Milholland, well known K.G.O. announcer, directing. Dudley Buck's "COMING OF THE KING" was among the works presented. The First Congregational, Berkeley, Mabel Hill Redfield, organist, gave Saint-Saens' "CHRISTMAS ORATORIO". The The First Presbyterian, Oakland, your correspondent in charge, gave the time worn "MESSIAH", featuring Miss Virginia de Fremery, guest artist, at the organ.

Herman Hiller, whose music has been a valuable asset to numerous theaters in the East Bay section, has opened a school for theater organists, students and professionals, and has installed a modern theater organ in his studio, together with a film projector and screen. Pictures are slow run and the musical effects wrought out to correspond. This is the most highly equipped studio of this nature which has come to our attention in these parts.

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Wagner—Evening Star
Nicolai—Overture (Merry Wives)

Detroit

by
ABRAM
RAY
TYLER
Official
Representative



WITH one man making an orchestra sound like a glorified organ, and another making of an organ a very good imitation of an orchestra, December was another memorable month in Detroit. The first was Leopold Stokowski, who held a packed house breathless with his transcriptions of two of the Choral Preludes and the great PASSACAGLIA and Fugue of Bach, which with Brahms first SYMPHONY, made up the whole program. Surely never was Bach more affectionately and reverently performed, and never did his music, in my time, seem to grip an audience with a firmer hold. Stokowski is indeed a wizard and conferred as great a favor on the orchestra as on the audience, and it was obvious that our sincere artists appreciated it. It is a comfort to know that at about the same time Mr. Gabrilowitsch was proving a not unworthy substitute for Mr. Stokowski with the Philadelphia orchestra.

The second was Wm. E. Zeuch's opening of the new 3-25 Skinner at the new St. Columbia Episcopal. Mr. Zeuch made the Dvorak LARGO and Elgar POMP AND CIRCUMSTANCE sound truly orchestral, and the rest of his program was all good organ.

Then the Orpheus club, that real organ composed of male voices, that Charles Frederic Morse so ably "plays", gave Prothero's "LAUDAMUS" and the Schubert OMNIPOTENCE a really reverent and moving interpretation. These were interpreted and separated by Chanteys, Drinking Songs, and a "Persian Idyl".

Yes we have a "MESSIAH", done by the Orchestra Society forces, and well done too, they tell me, Lambert Murphy being the only visiting soloist and he completely outshone by our local Soprano, Mabel Muriel Kyle.

The Christmas music was notable, especially Dr. Zuidema's Carol service.

Dr. York the Curator of Music at the Art Institute, furnished us with Recitals

by Palmer Christian, Charles Wuerth, Frank Wrigley, Adelaide Leo, Alle Zuidema and himself. To one and all of the visiting organists we owe a debt of thanks, for they are certainly giving us of their best this year.

Los Angeles

By GEORGE E. TURNER
Official Representative

THE famous Mission Playhouse at San Gabriel, home of the Mission Play, is now equipped with a 2-22 Aeolian, to be enlarged later and used for the Mission Play; Ernest Douglas has been engaged as official organist for the Play. Mr. Douglas arranged an appropriate score using unwritten Mexican folk songs and melodies. The organ supplants a 15-piece orchestra formerly used at this playhouse.

Albert Tufts of the First Methodist arranged a fine program for Dec. 30th, when Philippine Islands Night was celebrated at the Church.

The 7th and last guest choir and organ program at the First Baptist introduced the chorus and soloists of Emmanuel Presbyterian under direction of Franz Hoffman; Elizabeth Godkin, organist, contributed selections by Bubeck and Brewer.

The December meeting of the Southern California A.G.O. was held at the Wil-

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shire Presbyterian; music numbers were played by Charles Twaddell, Charles Lee Cox, and William Ripley Dorr.

Clarence Mader and Walter Hartley, representing the Chapter, gave a recital in Trinity Church, Santa Barbara, Dec. 11th.

The 4m Skinner for the new Emmanuel Presbyterian has arrived and installation is well under way, for dedication later in January.

David Wright, organist of the First Baptist, assisted the chorus in presenting the annual program of traditional Christmas music Dec. 23rd.

St. Andrews Catholic Church in Pasadena dedicated a new 3m Austin Dec. 16th. Frank H. Colby, of St. Vibiana's Cathedral, Los Angeles, Editor of Pacific Coast Musician, played the opening recital, using numbers by Guilman, Lemaignre, Lemons, Salome, and Best.

Clarence Mader, formerly of Holliston Ave., Methodist, Pasadena, has been engaged by the new Emmanuel Presbyterian.

Mrs. Carrie Hyatt Kennedy, formerly of the First Methodist, Orlando, Florida, has taken her residence in Southern California, establishing a studio in Glendale.

Los Angeles has another downtown organ studio. The Pokrowsky Institute have just installed a Robert-Morton unit at their Majestic Theater location.

Christmas music in Los Angeles featured organ playing to an unusual degree. Handel's "MESSIAH" received five pre-

sentations with full choral, orchestral, and organ accompaniment. This oratorio was presented at Philharmonic Auditorium, Bible Institute, Shrine Auditorium, and First Methodist Church. At the Philharmonic Auditorium, Dr. Ray Hastings collaborated with the Philharmonic Symphony during the two presentations there. Other notable renditions of Christmas music were: Gounod's Third Mass at the La Brea Cathedral Chapter under direction of May MacDonald Hope, organist; Bethoven's Mass in C at St. Vibiana's Cathedral, under direction of Frank H. Colby, organist; Bach's Magnificat in D at First Congregational, Homer Simmons, organist; and Dudley Buck's Coming of the King at First Baptist, Hollywood, S. Howard Brown, organist.

Compositions of William J. Kraft, of the University of California, were heard at First Baptist, Dec. 16th, with Mr. Kraft at the organ.

**Oberlin**

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ONE of the most enjoyable sessions of the recent convention of the National Music Teachers' Association in Cleveland was that devoted to the organ and organ music. The period was divided between Mr. Ernest M. Skinner, who spoke of the development of the organ in the last fifty years; Mr. James H. Rogers, who discussed church music during the same period; and Mr. Palmer Christian, who read a well-prepared paper on organ music of the past half century. Mr. Christian played a NOCTURNE by DeLamarter, Jepson's PANTOMIME, and UP THE SAGUENAY by Russell, to illustrate various types of organ composition.

The Musical Union, Dr. Andrews conducting, sang three choruses from "THE MESSIAH" for the students of Oberlin College on the occasion of the last chapel service before Christmas vacation. Rehearsals of Pierre's "St. FRANCIS" are going forward rapidly in preparation for its presentation sometime in March. The Cleveland Symphony will assist in this concert.

The influenza germ perched in no uncertain manner on the organists of this community during December. At the Christmas season several of us found ourselves calling upon efficient assistants to carry on the work.

Mr. Laurel E. Yeamans, of the Euclid Avenue Christian, Cleveland, presented his Christmas cantata "THE NATIVITY", with the aid of a solo quartet, Dec. 23rd. This work was done while Mr. Yeamans was in Paris last year. It was first given at the American Church in Paris. A compliment was paid his colleagues of Oberlin, when he played compositions by Dr. Andrews and Arthur Croley at this service.

Mr. Donald Gilley, '28, now instructor in organ at Earlham College, was married to Miss Leah Burpee of Janesville, Wis., Dec. 26th. We extend our best wishes

to Mr. and Mrs. Gilley for continued success and happiness.

Dr. George W. Andrews was heard in recital at Hiram College on Dec. 9th, and in Detroit, Jan. 8th.

Messrs. Pelicano and Lund of the Lewis and Hitchcock Organ Co. have been with us for more than a month. We count them as our friends and appreciate the painstaking work done for us in installing five new practise organs.

Omaha

by
MARTIN W.
BUSH
Official
Representative



THE outstanding event to be chronicled from Omaha since last report was the occasion of Warden Frank L. Sealy's visit here. Participating in the service were Mr. J. H. Simms' choir of All Saints P. E., and Mr. Fred G. Ellis' choir of the First Central Congregational, supplemented by quartets from Temple Israel and the First Presbyterian under direction of Mr. Vernon C. Bennett and Mrs. Louise Wylie, respectively. The service was at All Saints and Messrs Simms and Ellis conducted choral numbers which included Brahms, Noble, Tskcaikowsky, Thyman, and Rachmaninoff, which were done with a beauty of choral quality and general finesse worthy of the best standards of any musical center. The organ prelude was played by your Representative and the postlude by Mr. Sealy, a march from his own pen. The Warden made the address of the evening, the presence of a church full of the community's representative culture affording him, as presiding officer of the Guild, a rare opportunity to disseminate and vitalize the ideals of the Guild.

Mr. Edward Rechlin played a recital at the German Lutheran, while as for local organists, Mrs. Louise Shaddock Zabriske, F.A.G.O., played her 33d recital at the First Presbyterian and Mr. Henry Thornton of the First Baptist, played a small new Moller at the Grace Lutheran on Dec. 23d.

The December program of the Omaha Symphony contained a number of special interest to organists, in a corking FANTASIE ON TWO CAROLS by Jongen.

Youngstown

By INA F. HAZEN
Special Correspondent

THE second annual Carol Festival was held at Stambaugh Auditorium Dec. 23rd under the direction of Thos. Webber of New Castle. The program of carols was varied and interesting and the whole affair was a great success. Mr. Webber presented several organ numbers.

Christmas cantatas and oratories here were almost superseded this year by the omnipresent pageant and those that were

given were generally presented after Christmas. Frank Fuller and his male choir of forty voices gave Maunders' "BETHLEHEM" Jan. 6th, and Mrs. J. Hornberger directed the presentation of Harker's "STAR OF BETHLEHEM" at Westminster Dec. 30th.

To read the programs of some of the aforementioned pageants with their directors for costumes scenery, lighting, etcetera, one could almost imagine oneself in a theater. When given by a talented cast these things have value, no doubt, but when they savor of amateur theatricals they have anything else but, in my humble opinion.

The inaugural recitals on the new Hilgreen Lane in the Orr Funeral Home was given by Harold Funkhouser, Dec. 3rd. It took the form of a twilight hour of music for the ministers of the city and proved most delightful. The organ contains some of the loveliest voicing I have heard. Necessarily it is confined to soft stops suited to the needs of the building.

Mr. Funkhouser's dedication recital at Emmanuel Lutheran, Salem, brought out an audience of 700 and that at Grace M. E., Akron, was also played to a crowded house.

A recent recital by a famous artist has brought again to my mind a fact that should self evident to all musicians, namely that music is twice as effective and enjoyable under subdued light. Choir directors would receive a reward in heaven if not on earth if they would realize this more fully. Instead of going home with a headache one could listen in comfort and without distraction. The lighting in many churches seems fiendishly designed to obtain the most possible glare for the money expended anyway Here's a hint for the discerning. If Kreisler can act upon it, why not we?

Your Correspondent attended a limited number of the sessions of M. T. N. A. held during the holidays and heard some fine things, but was left with one question

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in her mind. Why will directors who stress diction and enunciation so constantly to their choir members give a speech which cannot be understood twenty feet away? In this respect I cannot complain of many of the organists. I particularly enjoyed Palmer Christian's fine paper on Organ Compositions of the Last Fifty Years, as well as his splendid illustrations. His rendition of the Jepson Pantomime was a real joy.

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